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## Vermeer's Two "Lute Players" Cause Dispute

*Painting in Lord Iveagh Collection Hitherto Known to Few, Raises Doubts About the Famous Johnson Picture.*

The public exhibition in London of the late Lord Iveagh's collection of paintings has provoked animated discussion in both England and America due to the fact that the Vermeer in that collection is so closely related to the Johnson Vermeer in Philadelphia.

The two English critics, P. G. Konody and H. H. Tatlock, who have so far expressed opinions, both declare the Lord Iveagh picture to be the original and the Johnson picture a copy.

In America, Francis Kleinberger, who with the late John Kirby, appraised the Johnson collection about ten years ago, is "positive that the Johnson picture is a genuine work by Vermeer." It is so recorded in Dr. Hofstede de Groot's list of Vermeer's work, in the catalogue of the Flemish and Dutch paintings in the Johnson collection by Dr. W. R. Valentiner and in Havard.

Mr. Tatlock has published an article in the *Burlington Magazine* which we quote here, as well as Mr. Kleinberger's statement to the *New York Times*.

Mr. Tatlock in the *Burlington*:

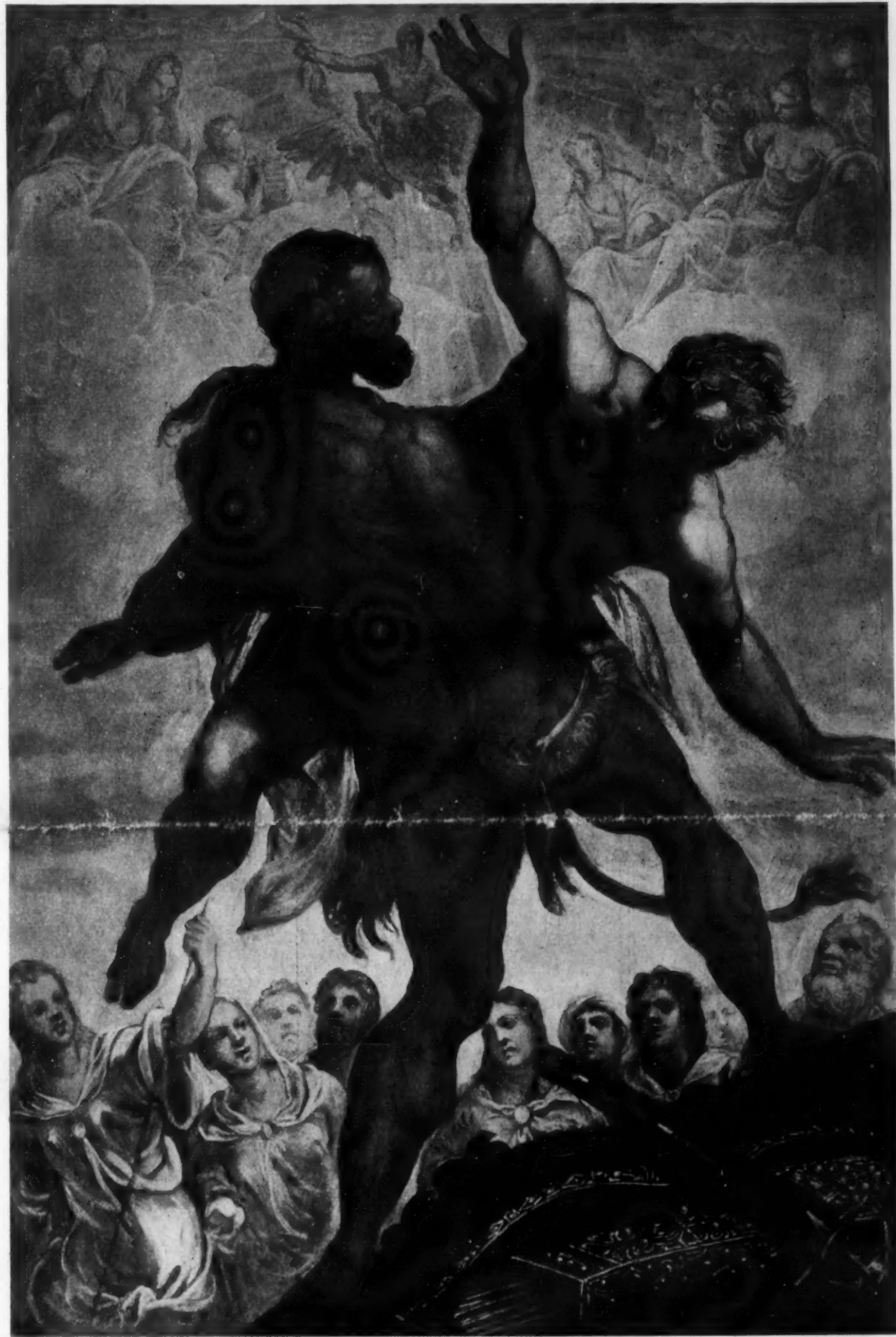
"In our last number Mr. A. C. R. Carter dealt with the pedigree of some of the more important pictures bequeathed to the public by the late Lord Iveagh. Our contributor drew attention to the fact that Dr. Hofstede de Groot states that by 1896 the work was in the possession of Mr. Stephen Gooden, and is now in the Johnson collection at Philadelphia. In other words, the Dutch historian gives us to suppose that the Iveagh and the Johnson pictures are one and the same, the presumption being that Lord Iveagh sold his picture (which he bought from the firm of Agnew) to the American collector. This, naturally, has puzzled some of our correspondents, and has brought us in particular a letter from Mr. John Hewitt, to which this note is intended as a reply.

"If anyone less learned and accurate than Dr. Hofstede de Groot had been responsible for the implication, it would have been received with more reserve. As a matter of fact, however, there are in existence several versions of the subject, most of which may confidently be put on one side as dull copies. There remain the Iveagh and the Johnson versions, and these have been the subject of eager discussion ever since the will of Lord Iveagh was published. What with the time at my disposal and the distance that separates us from Philadelphia, I have not yet been able to determine to my satisfaction the real history of the two pictures—for two there are. But I am persuaded that that would really be unnecessary if only we could look at the pictures side by side. No one can do that, and the next best thing is to look at good photographs.

"I am tempted to leave the matter at that, but it may be more prudent to point out that the compositions differ slightly. In the Iveagh picture the model's hair is in curls, in the other her hair is 'up,' or whatever the proper term is. Again, in the former, the pillar in the background is broad enough to be at one point cut into by the handle of the guitar, the cloth falls straight down from the table, and the landscape is painted with a stiff, staccato touch. The photographs show that this is not the case in the Johnson picture.

"However, these differences indicate nothing as to authorship. What is important is the obvious fact that the Iveagh picture is on a far higher aesthetic

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"HERCULES AND ANTAEUS"

Recently purchased from the Sumner Fund by the Wadsworth Atheneum of Hartford from Durlacher Brothers of New York and London.

By TINTORETTO

## Hartford Makes First Sumner Purchase

*Tintoretto's "Hercules and Antaeus," Bought From the Recently Created Ella Gallup and Mary Catlin Sumner Fund.*

The Wadsworth Atheneum and Morgan Memorial, the art museum of Hartford, Connecticut, has just purchased Tintoretto's "Hercules and Antaeus" from Durlacher Brothers of New York and London. The painting had formerly been in the possession of the Wolsely family of Mount Wolsely in England.

According to Mr. Arthur E. Austin, acting director of the museum, it is to be the museum's policy to add one fine painting a year to the collection. The fund for these purchases has been provided by the bequest of the late Frank C. Sumner who left about \$2,000.00 to the museum. His will directs the trustees to "use the income thereof in the purchase of choice paintings, to establish and develop a collection to be known as 'the Ella Gallup Sumner and Mary Catlin Sumner Collection' in memory of the deceased wife of my brother George and my wife Mary Catlin Sumner. Said trustees shall care for; assemble and hang said collection in such manner to make of it a marked and dignified memorial, designating each painting of this collection and hanging them together, and if practicable, in some special section of the gallery designated by the Trustees."

The Tintoretto, which we reproduce here, is a worthy response to so generous a gift and it will be a great addition to the museum. The painting collections at Hartford have been its weakest and Mr. Sumner's bequest, ably administered, should be of enormous benefit both directly and as an inspiration to other donors.

One of the first signs of increased interest is the loan exhibition of distinguished works of art which opened at the museum on January 18th. Paintings and art objects have been lent by Messrs. J. P. Morgan and Jules Bache, the Fogg Museum and several dealers.

We are privileged to quote from an article describing the Tintoretto which Mr. Austin has written for the Museum bulletin:

"The subject represents the struggle between Hercules and Antaeus—giant of Libya, son of Terra and Neptune. It is the moment in the contest when Antaeus, who received new strength from his mother as often as he touched the ground, has been lifted high in the air by the hero, and is being crushed to death in his arms. Above, the gods are arranged in a semi-circular clouded Olympus, while below the demi-gods, or mortals perhaps, are viewing the contest from a different vantage point. In the right-hand corner of the picture are observed the club of Hercules and the quiver and bow of Antaeus.

"In the powerful drawing of the anatomy of the two principal figures, can be seen that passionate interest of the Renaissance, and particularly of the Florentine Renaissance, in the representation of the nude form, culminating in the personality of Michelangelo, and now endowed with the fresh, emotional vision of the genius of Tintoretto. In the rapidly executed drawing of the little subordinate figures we feel a masterly facility which is al-

## MOREY TO GIVE COURSE AT N. Y. U.

New York University has invited Professor Rufus Morey of Princeton to give a series of three seminar courses on illuminated manuscripts. The first of these will open on February 3rd and will continue during the second semester of the college year. There will be fifteen lectures, on Friday of each week from four to six P. M.

East Christian and early Latin illuminated manuscripts will be the subject for this year. Next year and in 1930 Carolingian and West Frankish Manuscripts from the IXth to XIIIth centuries and East Frankish and Italian manuscripts of the same period

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## Cezanne Loan Exhibition at Wildenstein's

The loan exhibition of paintings by Cezanne, now open at the Wildenstein Galleries, is one of the most important gatherings of his work. When it is noted that all of these pictures are in American possession the collection becomes even more remarkable.

Even though there are in America, as well as in Europe, other paintings of comparable quality by Cezanne, it is doubtful if a more representative collection could have been arranged. One of the great nudes, or one of the versions of "The Card Players" might

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## ADDITIONS TO HARRISON GALLERY

LOS ANGELES—Mr. and Mrs. Preston Harrison have within the last month made important additions to their gallery of contemporary French art, adding twelve pictures by the following artists: Oils by Albert Andre; M. Kissling; Le Sidaner; Lucien Simon and E. Goudin. Water colors by F. L. Forain; E. Goudin; A. Guillaumin; Gromaire; Jean Lurcat; Georges Rouault and M. de Vlaminck.

The beginning of this collection was made by Mr. and Mrs. Harrison when they were in Europe a year ago last summer and presented to the Museum soon after their return. It has been enlarged from time to time and now contains eighty examples of the leading French artists of today.



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## Hartford Makes First Sumner Purchase

(Continued from page 1)

ways sincere, always a means to an end—never a stupid satisfaction in its own accomplishment and very characteristically Tintoretto. The color of the picture is suggestive of the earlier Venice in luminosity and subdued richness, but more intellectualized. It has none of that obvious opulence which on many occasions becomes ultimately somewhat dull and tiring, if supported by no other qualities of distinction.

"The dark, writhing mass of the figures against the luminous atmosphere is strikingly stimulating and emphasizes the simplicity and magnificence of the design, which appears to be constructed upon three systems, that of the diagonal, the pyramid and the diamond lozenge within a rectangle. Curiously enough, by enjoying the peculiarities and advantages of all these three, it has escaped partaking in the obvious qualities of any. In three-dimensional compositions, too, the figures are extraordinarily placed, in a sort of solid geometric atmospheric area.

"The date of the picture may be roughly said to be in the neighborhood of 1570, and therefore falls within the middle and greatest period of Tintoretto's accomplishment.

"There are similarities in the painting to many of the works in Venice between 1560 and 1578. For instance, in "The Worship of the Golden Calf" and "The Last Judgment" of the Santa Maria dell'Orto, the nude is handled with very much the same sort of drawing and application of the color. In "The Crucifixion" of the Scuola di S. Rocco, the legs of one of the participants in the scene have been constructed as flat tones with almost no modelling against a much lighter background, in exactly the same way as the right leg of Antaeus has been represented in this picture. In both the "Transportation of the Body of St. Mark from Alexandria" and "The Rescue of the Shipwrecked Mariner" in the Palazzo Reale in Venice, there are

similarities in the construction and drawing of the nude body and a striking correlation can also be observed in the back of the figure in the foreground of "The Forge of Vulcan" in the Ducal Palace. As for the smaller figures, the lower female head just to the right of the leg of Hercules is very similar to the head of the "St. Ursula" in the Hospital Chapel at Venice, only in reverse position. In the background of the "Baptism" of the Capitoline Gallery in Rome, there can be seen some small seated figures which are handled in the same impressionistic way as the little Olympian spectators of the Hartford Tintoretto. The same comparisons can be made with the subordinate figures in the backgrounds of the "Christ in the House of Lazarus" at Munich, and the San Rocco "Ascension." The quiver and bow of Antaeus are produced in a manner comparable to the painting of the chariot of the "Luna and the Hours" in the Imperial Gallery at Berlin.

"The painting is in good condition with the glazes almost intact and shows Tintoretto's method of underpainting in tempera or with some quick drying medium and later glazing in oil over most of the surface. The upper subsidiary figures seem to have little glazing over them, but the costumes of the lower ones are very subtly handled with glazes of transparent yellow ochres and greens and blues. The sky is glazed with ultramarine and the principal figures are built up of glazes and scumbles of different tones, in the usual Venetian manner."

## DUVEEN OFFERS ROOM TO NATIONAL GALLERY

LONDON.—Premier Baldwin, in opening the new Mond Room in the National Gallery on January 12, announced that Sir Joseph Duveen had telegraphed an offer to give a similar room to the gallery.

Sir Joseph in recent years has made several handsome gifts in the cause of art, including the Sargent and Modern Art wing of the Tate Gallery opened last year. He also headed the movement to assist young artists.

The House collection bequeathed to the Mond Room was opened recently by Dr. Ludwig Mond, father of Sir Alfred, a chemical magnate.

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## REMBRANDT SOLD BY VAN DIEMEN

BERLIN.—The sale of Rembrandt's "Christ and the Samaritan" to an American purchaser was confirmed by the Van Diemen Company here on January 13. As a matter of policy the price and the name of the purchaser cannot be disclosed here, since the business was transacted through the company's branch at 21 East Fifty-seventh street, New York.

The Van Diemen Company acquired the painting from the Marcus Kappel estate more than two years ago and sent it to America. However, no sale was effected and the picture was returned to Germany, where it remained until last August, when negotiations were concluded and it was again sent to New York.

One of the reasons that the negotiations were long drawn out was because the Kaiser Friedrich Museum had been promised the valuable work of art by Marcus Kappel and it was with difficulty that the estate was able to sell it, though it was not morally obligated to carry out the former owner's wish to present it to the German museum.

## NEW GUIDO RENI FOR MINNEAPOLIS

"St. John the Baptist Preaching in the Wilderness" by Guido Reni is the most recent addition to the painting collection at the Minneapolis Institute of Arts. The gift of an anonymous donor, it comes from the collection of the Duke of Westminster, Grosvenor House, London, and was purchased through the Ehrlich Galleries of New York. The canvas measures 49 by 37 inches.

The saint is shown as an eager youth, semi-nude, seated on a rock in a wild landscape. His right arm is raised in a gesture of admonition, and lightly resting in his left is the staff topped by a cross. Dimly seen in the background is a group of listeners.

The picture was shown in the Royal Academy exhibition of the works of Old Masters in 1876. According to the Bulletin of the Minneapolis Institute, the work belongs to his earlier period, because of the depth of the tones and the reddish quality of the flesh. Another version of the same subject, with the same figure in a slightly different position, is in the Dulwich Gallery in London. A third is known to have been painted, but has disappeared.

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## PROF. GOLDSCHMIDT TO LECTURE HERE

Professor Adolf Goldschmidt, of the University of Berlin, will lecture on the Character of Mediaeval Painting at the Metropolitan Museum of Art at 4 P. M., January 31st. The lecture is to be given under the joint auspices of the museum and the New York University.

Professor Goldschmidt, one of the most distinguished European scholars, is exchange professor at Harvard this year.

## AUSTRALIAN PRINTS AT PUBLIC LIBRARY

Those who follow the various manifestations of the present widespread practice of etching may have noticed the absence of one country, at least, among those whose activities are mirrored in the New York Public Library's annual exhibitions of recent additions to the print collection. Until last year, the Print Room had no work by Australians. Then, through Sydney Ure Smith, one of the editors of the quarterly "Art in Australia," a collection of etchings was presented to the Library. It has now been placed on exhibition in Gallery 316, where it will remain on view until March 1st.

In the "Print Collector's Quarterly" for October, 1924, Lionel Lindsay tells the story of "Etching in Australia." There was the first impetus given as early as 1885 by Livingston Hopkins, the American caricaturist, recently deceased. Then came the acquisition of the Haden collection by the Melbourne Gallery, which stimulated young artists who had to make their own etching materials. Finally, concerted effort brought the organization of the Australian Painter-Etchers' Society in 1921.

The collection here exhibited, though not large, clearly shows the wide diversity—in reflection of influence, in execution, in subject, in intention—that appears in the work of this group of etchers. The "quiet charm" of Sydney Ure Smith, who has depicted the old quarters of Sydney; the brilliant emotional analyses of Norman Lindsay in the domain of Eros; the excursions of Gayfield Shaw and A. Henry Fullwood into still waters; the delicate tree designs of Bruce Robertson; Will Ashton's scenes in Florence and Paris, these are examples of individual response to the allurements of etching. Adrian Feint, J. A. Crisp, T. Friedensen, Cyril Dillon, Jessie C. Traill, Herbert R. Gallop, Sydney Long are further personal notes in this local hymn to the art of needle and acid.

To this exhibition of etchings there has been added a group of bookplates by Australians. These were presented to the Library by P. Neville Barnett, honorary secretary of the Australian Ex-Libris Society. There are ex-libris here by P. N. Barnett, T. R. Davis, Herbert R. Gallop, W. R. Johnson, P. M. Litchfield, J. Merrilies, C. G. Simons, and D. H. Souter.—F. W.

## Cezanne Loan Exhibition at Wildenstein's

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have strengthened the show. Otherwise there are no gaps.

It is difficult for us now to understand the condemnation which was this painter's lot during his lifetime. Today he seems, except for quality, so far from revolutionary that a distinguished Sunday critic has called his landscapes "lovely." We have, apparently, arrived at that second stage in art appreciation when a painter's work is accepted without visual question simply because it is his, and the old, familiar adjectives, woven thin on Corot and his followers, are tagged to still another painter.

There is great danger that the name Cézanne has become so great that his pictures are hidden behind it. A quick glance of recognition suffices. Thereafter the fact that a picture is a Cézanne may cause blind acceptance.

As the Wildenstein exhibition proves, Cézanne as little deserves polite acceptance as he did scorn. These paintings are too vital, too fundamental to be given lip service only. And we should feel pity for the man who is not stirred by them.

Few men in recent years have been so much discussed and everyone must be familiar, perhaps as we have suggested, too familiar, with everything which can be written about the qualities which make him great.

In other exhibitions, where either one or a group of Cézannes have been shown, they have had the benefit of contrast with the work of lesser men. Always he appears as a giant and the work of his followers serves to emphasize the debt which even the greatest of them owes. Here, where he alone is shown, there is none of the unrest which contrast brings. There is a sense of rightness, of perfect repose, in the room, such as is felt in a great cathedral. Landscapes, still lifes, figures, are symbols of universal truth, each one, complete of itself yet all combining to form a great harmony.

For this reason the exhibition is of the whole group rather than of individual pictures. Each of these would repay analysis, but it should be made before the picture, not from print. One may say that the compositions are of form rather than line; that color is an integral part and not an afterthought; that there is weight and balance comparable to architecture, and still fail to convey any adequate impression of a Cézanne. How much less, then, is it possible truly to describe a single picture.

Comprehension can come only through the eye. See the pictures; follow the play of form, the shifting planes of color which, out of paint and canvas, create a world.

## LEWISOHN ENRICHES BROOKLYN MUSEUM

Two gifts of important modern sculpture have just been made by Mr. Adolph Lewisohn to the Brooklyn Museum. The first is a bronze bust entitled "Selina" by Jacob Epstein which appeared in his recent exhibition and the other is a life-size bronze figure entitled "Eve and the Apple" by Kai Nielsen which was in the Fine Arts Section of the Danish Exhibition which closed recently at the Museum.

Mr. Lewisohn's generosity is by no means confined to these two pieces, as it will be remembered he also gave the much-discussed and beautiful figure, "The Awakening" by Maurice Sterne which was first seen in an exhibition of this sculptor's work at Scott and Fowles.

In the field of paintings Mr. Lewisohn has been very liberal to the Brooklyn Museum, as he has given it the oil panel "The Judgment of Paris" by Thomas Derrick and the portrait in oil of Rodin by Prof. John Philipp, as well as five French XIX century paintings.

Epstein's fame is now international and was just given added stimulus in this country by his exhibition in November of bronze busts which demonstrate the latest phase of his genius. It is one of the busts from this exhibition which Mr. Lewisohn purchased and gave to the Brooklyn Museum.

The sculptor, Kai Nielsen, was probably the most versatile and hopeful of the young Danes, as was demonstrated by examples of his work that were shown in the Danish Exhibition at the Brooklyn Museum in November. It was a misfortune to Danish and international art that he died in 1924, at the age of 42. His finest work was in sculpture of which Mr. Lewisohn's gift "Eve and the Apple" is one of the best examples. He also did exquisite work in white glazed pottery of nude figures for the Bing & Grondahl Company, one of the two large porcelain works in Denmark. Furthermore, he was an expert and delightful draughtsman and colorist, as is shown in his illustrations for fairy tales which are somewhat in the Aubrey Beardsley tradition, although they show independence and originality.

John Philipp, who painted the portrait of Rodin, which was another of Mr. Lewisohn's gifts, is a German who was born in Hamburg in 1869. Early in his career he painted a portrait of the Prince Regent. He studied in Munich and Paris and had his first success in 1904 when the Senate of Hamburg bought his portrait of Prof. Dr. von Neumayer for the City Hall in Hamburg. In Berlin he did a portrait of one of the most famous painters of the 19th century, Herr Adolph von Menzel. The result of this was that he received the title of Professor from the Kultus Ministerium. So by the time he painted the portrait of Rodin he was a man of considerable standing. The Rodin portrait was painted in 1909. At the same time Prof. Philipp made an etching of Rodin which the latter signed on several proofs. Rodin testified to his admiration for the etching by a few lines on his calling card.

"The Judgment of Paris" was done by the young English painter, Thomas Derrick, who is the son-in-law of George Clauson, R. A. Mr. Derrick is a member of the Royal College of Art and a group of his works are the wall paintings that were carried out by him and his pupils at 138 Portobello Road, London, W. The ground floor of this building was formerly a public school but is not used as the Kensington Council of Social Service for lectures, meetings, dramatic performances and dances.

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## MOREY TO GIVE COURSE AT N. Y. U.

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will be discussed. The tuition fee is \$27.00 for each course.

That to be given this year has a dual purpose. In the first place it will trace the transformation of Hellenistic style into the earliest definitely Mediaeval forms assumed by Christian art in the Greek East and Latin West. Secondly, it aims to familiarize the student with all the illuminated manuscripts in which this evolution can best be traced. It will thus deal with the illustrations of the Cotton Genesis, the Milian Iliad, Vienna Genesis, Goldenisheff World Chronicle, Cosmas Indicopleustes and the Paris Psalter. The Rossano Codex, the Matthew of Sinope, Petrograd Gospels and Paris Gr. Ms. 510 will be considered as illustrations of the evolution of style in Asia Minor and the Gospels of Rabula, the Estchmiadzin Gospels and the Syriac Manuscripts of the Bibliothèque Nationale, together with other miscellaneous manuscripts, will serve to show the transformation of Asiatic style in Syria. As collateral to the study of these manuscripts the Christian columnar sarcophagi and related monuments will be investigated, in order to reconstruct the previous evolution of style and iconography in the Greek East from the IIIrd to the VIth century.

The Latin evolution will be traced from the phase of Hellenistic style which is reflected in the paintings of Pompeii to the opening of the Carolingian Renaissance. Some of the more important manuscripts which will be considered are the Vatican Vergils, the Archetypes of the Prudentius and Terence illustrations, the Itala of Quedlinburg, the Chronograph of 354, the Codex Amiatinus, the Codex of Juvenianus, Harleian 1775 in the British Museum, Add. Ms. 5463 in the British Museum, the Cambridge Gospels, the Ashburnham Pentateuch and the Codex Purpureus of Munich. As in the work on the evolution of Greek style, so also in the Latin evolution, the collateral monuments of sculpture and painting will be considered in order to complete the picture of the evolution of Latin style, and to serve as additional illustrations of data derived from the study of the manuscripts.

The topics of the fifteen lectures will be approximately as follows: Bibliography of Early Christian Manuscripts; the Hellenistic Background; Asiatic Manuscripts; Syrian Manuscripts; Early Alexandrian Style; Late Alexandrian Style (Paris Psalter); the Role of Constantinople (Vienna Dioscurides); Homilies of Gregory of Nazianzus (Paris, Gr. Ms. 510); Formation of the Middle Byzantine Style; Latin Illumination; Early Latin Manuscripts; Orientalizing of Latin Style; Latin Manuscripts from 500 to 800; Formation of the Carolingian Styles; Summary of Latin Style.

Students who elect this course must secure the consent of the instructor in advance. The course will be conducted as a seminar and books and photographs will be used. Although primarily intended for graduate students it may also be taken by others who can satisfy the instructor with regard to their qualifications. During the semester each student will be expected to make a report on some one manuscript or group of related manuscripts. A reading knowledge of French and German is required.

Dean Everett V. Meeks of the School of Fine Arts, Yale, will give fifteen lectures during the same period on Tuesday afternoons on the elements of Modern Architectural Art: The Development of Style to Meet Modern Conditions. The course is open to the public and will be given in the Metropolitan Museum of Art. Among the topics of the lectures are "Sources of Logical Modern Style," "Modernizing the City," "New Forms in Decoration and Ornament," "Modernistic Interiors" and "Today and Tomorrow in American Architecture."

Professor K. J. Conant of Harvard is to give fifteen lectures on Church Building and Decoration from 320 to 1180, giving a survey of the subject from the time of Constantine through the Romanesque period in France, Spain, Italy, Germany, Normandy, England and The Ile de France.

Professor George Rowley of Princeton will lecture on The Art of the Far East, also at the Metropolitan Museum. The classes will meet on Wednesday mornings at 11.

## Venetian Painting Shown in Detroit By Agnew

DETROIT.—An exhibition of paintings by old masters of the Venetian school opened on January 17th at the Hanna-Thompson Galleries. All of the paintings have been lent by Thos. Agnew & Sons of New York and London and, with a few exceptions and omissions, were those shown at their New York Galleries earlier in the season.

This exhibition, following the great inaugural show at the Museum, continues a period of intense interest in art in Detroit. It is one of the finest groups of paintings which has ever been brought here and is a further indication of the importance which Detroit is rapidly assuming as an art center. The exhibition will be open until January 28th.

The earliest picture in the collection is the very beautiful XIVth century panel by Master Stephano of the Virgin and Child and four Saints. The Madonna and Child and each of the Saints are placed in medallions on a richly tooled gold ground. Venetian works of this period are rare and one in as perfect condition as this is extremely so.

The four portraits by Tintoretto are of splendid quality and reveal the power and versatility of the great Venetian. All of them were included in the New York exhibition and have already been described in THE ART NEWS. The three Veroneses, two of them long panels evidently from a cassone, are masterpieces of decoration and are especially interesting as demonstrations of the artist's command of scale.

Gentile and Giovanni Bellini are each represented, the former by a portrait of a woman, the latter by a "Pietà." Antonio Vivarini, Palma Vecchio, Solario and Lotto carry the tradition of Venetian art well into the XVIth century. Here the Tintoretto's, Veroneses and Titian's contradictory and stimulating portrait of a Lady whose hands belie the severity of her face, represent the final magnificence of the Renaissance.

The course to be given by Professor John Shapley of New York University should be of especial interest. It will be an investigation of cultural conditions in Europe from the close of the Roman Empire until the Xth century, the "Dark Ages" in which later art had its roots. Professor Shapley has called it "The Era of Migrations" or "The Genesis of the Middle Ages."

Lectures will be given on Wednesday evenings at The Metropolitan Museum. The purpose of this course is to investigate the character and influence of the art of the various peoples who overran the Roman Empire at the close of antiquity. The course will begin with a study of the physical and economic geography involved, the natural routes, the trade routes, the Roman roads, the lines of migration, etc. The history of migrations in the European area will be epitomized. The peculiarities of the different migratory peoples as far as they are known to us from literary and other monuments and from historical records, will then be summarized. After a resume of the artistic currents of antiquity the last phases of ancient art are discussed in detail because of the heritage they transmitted to the nascent Middle Ages. The evolution of ornament in Italy from the VIth to the VIIIth century is then followed and the parallels in the Greek East and the Latin West compared. The Celtic strain in early medieval art is given special attention at the source in the British Isles and its diffusion on the Continent is traced through the Carolingian period. This and other elements of the art of the migratory period are traced in Italy as late as the Romanesque period. The course terminates with a study of the transition from pagan to Christian art in Scandinavian territory.

The topics of the fifteen lectures will be approximately as follows: Geography of the Mediterranean Territory and Its Influence on the Movements of Peoples; Migration in the Early Middle Ages; Characteristics and Culture of the Various Migratory Tribes; Transformation of Classical and Early Christian Art; the End of Ancient Art in the VIth Century; the VIIth Century in Italy; the VIIIth Century in Italy; the VIIth and VIIIth Centuries in the East; the

## CITY MUSEUM TO BE ON FIFTH AVENUE

The Museum of the City of New York, it was virtually decided by the Board of Estimate last week, will be erected on the east side of Fifth Avenue, between East 103rd and 104th Streets, on a tract of unused city-owned property which cost about \$450,000. The plot, originally designed by the Board of Education for school purposes, was recently discarded and returned to the Sinking Fund Commission.

It occurred to the Estimate Board to offer this site to the museum instead of a location on South Washington Square, which the museum promoters had at first preferred, but the acquisition of which, it was estimated, would have cost the city about \$1,500,000. James C. Speyer, a museum trustee, had obtained options on the Washington Square site.

Walbridge S. Taft, the trustees' attorney, told the Estimate Board yesterday that the trustees were satisfied with the Fifth Avenue location and would guarantee that by May 1 they would have raised \$2,000,000 by private subscription for the building and its maintenance.

The board directed the Corporation Counsel to draw a form of contract between the city and the trustees, and Mayor Walker praised the public spirit of Mr. Speyer, Mr. Taft and their associates.

The Museum of the City of New York is now housed in the old Gracie Mansion, facing the East River. It already contains many priceless relics which are not properly safeguarded against the hazard of theft or fire.

## IMPRESSIONISTS AT MONTCLAIR MUSEUM

MONTCLAIR.—The Montclair Art Museum has installed for the month of January, thirty-four French paintings of the Impressionistic School, all by masters of the movement. Monet is notably represented by a painting of his celebrated aquatic garden at Giverny—a beloved subject to him. In this particular painting, he has chosen the time of the blooming of the iris. Renoir is to be seen in an interesting landscape, most characteristic in the luminosity of his color, and also in the canvas of "Nurse and Child."

Degas, the only one of the group with any leaning toward classicism, is seen in two canvases, the subjects of which he so delighted to draw and paint and which one always associates with his work, i.e., "Ballet Girls." Loiseau, Courbet, Pissaro, Mauffra, Boudin and many others complete a distinguished group of painters, whose work may be seen and enjoyed at the Museum until and including January 29th.

In the Upper Gallery of the Museum may be seen until January 22nd, a group of Water Colors by Addison Burbank.

VIIth and VIIIth Centuries in France; the VIIth and VIIIth Centuries in Spain; Celtic Art in the British Isles and its Diffusion on the Continent; Survivals of the Barbarian Style in the Carolingian Renaissance; Italian Art during the IXth and Xth Centuries; Survival of the "Barbizon" Style in Italian Romanesque Art; Pagan and Christian Art in Scandinavian Countries.

The course will be conducted by means of lectures and illustrated with lantern slides. Each student will be expected to report on special topics assigned by the lecturer. A reading knowledge of German, French, or Italian will be useful.

In addition to these special courses there are those regularly given by the University at the Metropolitan Museum. The lecturers include Dr. Richard Offner, Dr. Philip McMahon, Dr. Raymond Bossange, Walter Pach, Herbert Cescinsky, Herbert R. Cross and Paul Frankl.

Full information about the various courses may be had from Miss Gertrude Wolf, Secretary of the Department of Fine Arts, New York University.



## BELGIAN DEALERS PROTEST TAXES

BRUSSELS—Belgian antique dealers' syndicates, in their first conference, have registered protests against various taxes on the sale and importation of antiques which, they declare, place Belgian dealers at a disadvantage and tend to drive works of art out of Belgium.

The chief protest was that lodged against the 10 per cent. luxury tax on all sales, which is augmented by 2 per cent., as a benefit for living artists. The latter tax was introduced under M. J. Destree, former Minister of Arts, who declared that artists should share in the benefits of art works with dealers, who often charged exorbitant prices for works acquired before the creator's death or before he had reached fame.

A resolution was passed by the conference demanding legislation to protect legitimate dealers against outsiders and salesrooms selling forgeries as old masters, and forcing up prices by fictitious bidding, which are ruining the trade, especially with the United States and colonies.

## OLD MASTER SAVED FOR LONDON

LONDON.—So many famous pictures and art treasures sold recently in London have been acquired by Americans for the United States that it is refreshing to hear of one that is to be retained in this country.

This is the portrait of Jean Maxwell, fourth Duchess of Gordon, painted by Francis Cotes, Reynolds' master.

This "Old Master" has been purchased for £2,100 through the King's Galleries, Chelsea, by a Kensington resident.

The Duchess of Gordon, who was born in 1749 and died in 1812, was a great beauty of her time, and was painted by Sir Joshua Reynolds and Gainsborough. She was the second daughter of Sir William Maxwell, third baronet of Monkeith, was born at Hynford's Close, Edinburgh, and had two sons and five daughters, three of whom married dukes and one a marquis.

She was a confidante of Pitt, and became arbitress of fashion in Edinburgh, where she was known as "the lady who raised the 1st Regiment of the Gordon Highlanders with her patriotic bribe of a 'guinea a kiss'."

The duchess became a great political hostess in London, and at her house in Pall Mall formed a social centre of the Tory Parliament. She received large gatherings of the Government during the last fourteen years of Pitt's first Administration.

## RECENT PARIS AUCTION SALES

PARIS—At the latest sales at the Hotel Drouot, some unexpectedly high prices were paid for plaster statuary coming, it appears, from Houdon's studio. Me. Recourat-Chorot obtained 157,000fr. for a life-size bust of Claudine Houdon, and a bust of Washington in tinted plaster attained 39,500fr.

In a sale of drawings comprising some works of Constantin Guys, directed by Me. Texier, the watercolors and drawings of this Second Empire artist, who is now celebrated, reached high prices. A composition representing "Les Courses de Longchamp" brought 15,000fr. and "La Calèche arrêtée devant un Perron," 13,000fr.

A picture of the French school, "La Danse," went for 13,200fr. at the sale directed by Me. Henri Baudoin and an Oriental carpet for 17,000fr.

The highest price at the sale conducted by Me. Lair-Dubreuil, assisted by MM. Haro, of ancient and modern paintings, was attained by two pictures, "Fleurs et Animaux," attributed to Monnoyer, which brought 3,500fr.

At the sale directed by Me. Henri Baudoin and MM. Mannheim, the large mahogany chiffonnier of Louis XVI's time signed Messonnier, which was mentioned in the description of the exhibition, went for 5,500fr., and the 17th Century Aubusson tapestry, with Ulysses and Calypso as subject, for 10,150fr. An 18th Century verdure tapestry brought 12,000fr. These were the highest prices.

The 17th Century Brussels tapestry, representing a Roman emperor's triumph, brought 25,100fr. the highest price, at the sale conducted by Me. Couturier and M. Guillaume. A carpet in Savonnerie tissue, of the Directory period, went for 2,800fr.



LARGE DECORATED PLATE By HENRY VARNUM POOR  
Included in Mr. Poor's exhibition now open at the Montross Gallery.

## PLANS FOR NEXT CARNEGIE MADE

Plans for the Twenty-seventh Carnegie Institute International are already well under way, according to an announcement made at the Institute yesterday. The exhibition will open on Thursday, October 18, 1928, and will continue through December 10th. Immediately thereafter the European paintings in the exhibition will be shown at the Cleveland Museum of Art and at the Art Institute of Chicago.

The general plan of the exhibition will be the same as that followed in the Twenty-sixth International.

An entirely different group of artists, including none of those invited to send to the last show, will be selected and, as in the Twenty-sixth International each exhibitor will send a group of from three to five canvases. The total number of paintings in the exhibition will be practically the same as last year.

Guillaume Lerolle, the European representative of the Department of Fine Arts, will begin very shortly to visit artists. In Italy he will be assisted by Ilario Neri, in Spain by Miss Margaret Palmer, and in Germany by Dr. Charlotte Weidler. Homer Saint-Gaudens, the Director of Fine Arts, will sail for Europe in March to complete the plans for the Exhibition.

## MINIATURISTS OPEN IN BROOKLYN

The 10th Annual Exhibition of the Brooklyn Society of Miniature Painters opened with a very good attendance of the members of the Society and their guests at the Brooklyn Museum on Monday afternoon, January 16th.

This exhibition marks the first showing of this Society at the Museum since it was organized in 1915 when the Museum invited it to have its first exhibition there. Since that time the exhibitions have been held at the Hotel Bossert and the Society is celebrating its 10th anniversary by again showing at the Museum.

The show consists of 130 miniatures by 47 artists which were selected from the 200 submitted. The exhibitors are from Greater New York and other parts of the country as far west as California. The exhibition was open to any miniature painter who cared to submit his or her work to the jury in addition to those who were expressly invited.

At the last election the following officers were elected: Edith Sawyer, President; Alexandrina R. Harris, Vice-President; Jeanne Payne Johnson, Treasurer and Nicholas S. Macsoud, Secretary.

The exhibition will be open to the public until February 13th.

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"COMING FROM THE SPRING"

By WALTER UFER

To be included in the artist's exhibition at the Macbeth Galleries,  
January 24 to February 14

### John H. McFadden Collection for Philadelphia

PHILADELPHIA — Philadelphia's new Museum of Art has been assured the famous John H. McFadden collection—one of the world's most notable groups of portraits and landscapes of the British school.

This collection, now in the National Gallery at Washington, soon will be returned to Philadelphia. Preparations now are under way for the shipment of these paintings, appraised at about \$2,000,000 but believed by many to be worth at least double this amount, from the capital to this city.

Under the terms of the McFadden will, filed for probate in 1921, the paintings would have become the property of the Metropolitan Museum of New York if the Museum here was not ready to receive them by the middle of February.

The McFadden collection includes forty-three masterpieces, portraits and landscapes of the XVIII and early XIXth centuries, including specimens of the work of nineteen painters. By reason of the central guiding idea, which controlled Mr. McFadden during the thirty years that he was making his selections, the pictures tell the story of the flowering of a great civilization.

The first painting in the collection—Gainsborough's "Lady Rodney"—was purchased in 1893. Mr. McFadden's last purchase was Bonington's "Coast Scene in Normandy," bought in 1917. In the collection are eight Rembourns, eight Raeburns, three Constables, two Gainsboroughs, two Reynolds and twenty others by famous painters.

Lady Rodney was obtained by Mr. McFadden a generation before two continents became almost hysterical over the transfer from England to America in 1922 of Gainsborough's famous Blue Boy, painted in the same year as Lady Rodney, 1770. In the latter Gainsborough used the same turquoise colors that have given the Blue Boy its great reputation.

With Lady Rodney more or less setting the standard for Mr. McFadden's future purchases, the truly royal character of the collection is evident in that three founders of the Royal Academy—Gainsborough, Wilson and Reynolds—are revealed, while ten members and two presidents are included among the painters who did the pictures in the McFadden collection.

The dominating notes of the collection are the fine series of portraits of men and women by Rodney and Raeburn. Probably there is not anywhere in America another gallery in which either artist is represented by so many characteristic works unless it be the Huntington collection of California, formed largely since Mr. McFadden's death. Most of the subjects of these portraits were people who were famous in their own day and some of them have become part and parcel of British history.

Others, such as the Master Bunbury of Sir Joshua Reynolds' splendid portrait, died in early life and are known to posterity almost exclusively as the subjects of Sir Joshua's famous pictures. On the other hand, it might be said that Sir John Watson Gordon, in spite of

his high qualities as an artist, owes much of his celebrity with posterity on account of his portrait of the "Wizard of the North," Sir Walter Scott included in this collection.

Hogarth hands down to us—after an interval of nearly two centuries—groups of two distinguished families, both long since extinct in the male line, but both of which contributed much to the making of English history when England was not much more than an island kingdom.

Lawrence's most successful pupil, Harlow, is represented by two masterly groups of the Leader family and by a charming portrait of Mrs. Weddell and her pretty children in all the frolicsomeness and abandon of the nursery.

Turner's magnificent view of the "Burning of the House of Parliament" has often been placed at the head of the pictures other than portraits in the McFadden collection.

The list of these famous paintings include "A Coast Scene in Normandy," Richard Parkes Bonington; "The Lock," "Hampstead Heath," "The Dell, Helmington Park," John Constable, R.A.; "Going to the Hayfield, 1849," David Fox; "Blacksmith's Shop, Hingham," "Woody Landscape," John Crome; "Henrietta, Lady Rodney," "Classical Landscape," Thomas Gainsborough, R.A.; "The Misses Leader," "The Leader Children," "Mrs. Weddell and Children," "George Henry Harlow," "Assembly at Wanstead," "The Fountaine Family," William Hogarth; "Mrs. Hoppner," John Hoppner, R.A.; "Miss West," Sir Thomas Lawrence, P.R.A.; "The Storm, 1853," John Sinner; "Old Coaching Days," "The Fruits of Early Industry," "The Harry Cottagers," George Morland; "Lady Belhaven," "Master Bissland," "Master John Campbell," "Col. Charles Christie," "Lady Elibank," "Mr. Lawrie of Woodlea," "Alexander Shaw," "Portrait of a Gentleman," Sir Henry Raeburn, R.A.; "Master Bunbury," "Edmund Burke," Sir Joshua Reynolds, P.R.A.; "Mrs. Crouch," "Mrs. DeCrespigny," "Mrs. Finch," "Lady Grantham," "Lady Hamilton," "Mrs. Tickell," "John Wesley," "Little Bo-Peep," George Romney; "Landscape and Cattle," James Stark; "The Brick Cart," George Stubbs, R.A.; "Sir Walter Scott," Sir John Watson Gordon, R.A.; "Burning of the House of Parliament," J. M. W. Turner, R.A.; "View on the Thames," Richard Wilson, R.A.

### 30,000 VISIT N. Y. COSTUME EXHIBITION

Over thirty thousand people visited the Exhibition of "Old New York Costumes" during the past two months at the Gracie Mansion, now the Museum of the City of New York. Great interest has thus been evinced by the public in the novel experiment of showing costumes on articulated manikins in the setting of the period. This exhibition in no way simulated Mme. Tussaud's Wax Works, as the manikins were artistic papier-mâché marionettes made by the well-known artist Remo Bufano. Each figure was fully adorned with all the accessories of dress that the fashion of the time demanded and shown in the setting of its period. The costumes were loaned by many prominent New York families. The exhibition closed on January 16th.

### UFER TO EXHIBIT AT MACBETH GALLERY

Walter Ufer, the noted American painter and member of the Art Colony in Taos, New Mexico, is sending a large group of new paintings for an exhibition of his work at the Macbeth Gallery from January 24th to February 14th.

The coming exhibition, which will be Mr. Ufer's first in the Macbeth Gallery, will comprise figure compositions and landscapes. The former generally have as models the Pueblo Indians, whose traditions and symbolism Mr. Ufer has studied intensively and often interprets in his pictures. There will be twenty paintings in the exhibition.

### CORREGGIO UNEARTHED BY LORD LEE

LONDON.—There has been discovered by Lord Lee of Fareham, whose acumen in matters of art has on other occasions enabled him to make "finds" of considerable interest, a Man's Portrait, which is generally acknowledged to be by Correggio. Correggio executed but few portraits and in the ordinary way any such attribution would come in for the severest criticism from the cognoscenti, who are accustomed to be confronted with much unwarranted and unratified bandying of this artist's name. But in this instance the highest authorities on Correggio's School, including Mr. Roger Fry, harbor no doubt at all that the work is by this XVth century painter.

This point of view is authenticated on a variety of grounds. Firstly, comes the quality of the paint and the general smoothness with which one plane melts into another. Then comes the method of its lighting and the sparkling character of its treatment, and thirdly the manner in which the pigment has developed a network of cracks, similar to those to be detected in other canvases indisputably from Correggio's brush. Lastly, there is the entirely indefinable but quite irrefutable evidence provided by the individuality displayed in every line and tone of the picture. This individuality corresponds in an almost startling fashion with all that has been recorded intimately of the painter and Mr. Fry in *The Burlington Magazine* ably establishes his theory that it was Correggio's own features that the painter was limning in this work.

The work, which I believe was discovered by Lord Lee in a salesroom, is now housed at the White Lodge, Richmond, formerly the home of members of the Royal Family.—L. G. S.

### DUKE OF ANHALT IN ART SCANDAL

BERLIN.—The twenty-six-year-old Duke of Anhalt, who made a romantic marriage with a pretty actress last February, has an immense quantity of valuable pictures, statues, tapestries, and books.

Some time ago he made up his mind to part with treasures worth about £250,000 and entered into an arrangement with a Berlin art dealer, Dr. Gurlitt, to put them on the market.

The duke's upholsterer, who doubtless regretted the loss of the commission which formerly accrued to him, maintained that things were sold at far too cheap a price. Perhaps this was why the duke declared that the contract with the art dealer was invalid.

A portrait by Carpaccio and a rare Bible were taken away from Dr. Gurlitt's premises on the ground that the portrait was really the property of Prince Eugene, the duke's brother, and that the Bible had to be handed over to the Free State of Anhalt.

To Dr. Gurlitt's astonishment the portrait was exhibited in London and sold for £4,400 to a Munich customer, and as to the Bible the Anhalt authorities say that they have not received it. Dr. Gurlitt is bringing an action against the duke for £25,000 commission which he would have received had the contract been carried out.

It is expected that the Anhalt Government will intervene, for Dr. Gurlitt alleges that the duke's upholsterer hid two valuable portraits which, according to the arrangement between the duke and the Republican rulers who succeeded him, were to be handed over to the public authorities, and substituted for them two worthless copies.

Dr. Gurlitt proposes to call the duke's uncle, Prince Aribert, to give evidence about the disappearance of valuable Gobelin tapestries which should have been given up to the State.



## PAINTINGS

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## ANTIQUES

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### METROPOLITAN ASKS FUNDS FOR MUSEUM

The Metropolitan Museum of Art is in urgent need of funds to meet its increasing cost of maintenance, President Robert W. de Forest revealed last week in his report at the annual meeting of the corporation of the Metropolitan Museum.

The museum's deficit last year was the largest in its history, Mr. de Forest reported, and gifts by trustees enabled the institution to meet its operating costs.

"The cost of maintenance of the museum for the year was \$1,388,712.45," Mr. de Forest reported; "and after all of the available income from the regular sources—membership fees, sale of publications, the appropriation from the city, income from general endowment funds and gifts from the trustees—had been applied to its payment, the deficit of \$588,882.33 was made up out of funds which, though intended for other purposes, may in the discretion of the trustees be so applied."

After describing in his report the progress of the museum in other ways Mr. de Forest concluded:

"No one should infer from this report, which shows continued advance along established lines, that the museum has not pressing needs. It sorely needs additional funds for administration. Nothing but generous money gifts from our trustees, who are freely giving invaluable service, has enabled the museum during the past year to meet its actual operating expenses. And this, too, after applying to such expenses every dollar which could be lawfully diverted from the income of funds originally devoted to the purchase of objects of art."

"Increased administration expenses over those of the past year are called for by the budget which the trustees have adopted for the coming year. The museum also imperatively needs an extension of its present buildings to provide particularly for small exhibition galleries, for study rooms, work rooms, store rooms, offices and other administration facilities."

"The present museum buildings were planned and constructed without reference to those needs which have developed largely since these buildings were erected and which have become pressing as the sphere of the museum activities has been enlarged. These needs are now urgent and call for an extension of the present north wing of the museum on Fifth Avenue westward. An application to the city for such an extension has been made and is now under consideration by the city authorities."

The total number of visitors at the main building of the museum during 1927 was 1,209,176, and at the Cloisters, which was closed to the public in February and March, 38,545, a slight decrease in each case compared with the preceding year. This is attributed to the special attraction during 1926 of the newly opened wing and to bad weather during 1927.

Announcement was made yesterday of the appointment by the trustees of Alan Reed Priest as curator of the Department of Far Eastern Art to succeed Bosch Reitz, who retired last May. The new appointment dates from Feb. 1.

Mr. Priest is a graduate of Harvard of the class of '20. In 1924 he went to China, where he remained until two months ago, first as a member of the Fogg Museum expedition and later independently as a student of fine arts.

Gifts of 865 objects of art were received last year from 161 donors. The numbers of objects added to the collections by purchase out of funds given for this purpose was 6,400, the largest number being charged to the Jacob S. Rogers and Isaac D. Fletcher Funds.



"PORTRAIT OF LADY MOSTYN" By SIR THOMAS LAWRENCE

Sold to a well-known Eastern collector by the Louis Ralston Galleries.

Mr. William Roberts, the eminent authority on English Portraits of the XVIIIth Century has written on the back of this painting:

"This important and extremely attractive portrait of an aristocratic lady is one of the many by this artist which have remained unknown and therefore unrecorded until the present moment. This has often been the case with family portraits which have drifted into the possession of collateral branches of the families of the original owners. This portrait dates from about 1800, or perhaps a little later. The style of dress is less ornate than is one of the charms of the picture. Lady Mostyn is probably Elizabeth, 3rd daughter of Sir Roger Mostyn, 5th Baronet, and sister co-heir of the 6th and last Baronet; she married, February 11, 1794, her kinsman, Sir Edward Price Lloyd who was created Baron Mostyn II of Mostyn County, Flint, September 10, 1831, she died November 8, 1842.

### PENN RELICS FORGER SENTENCED

LONDON.—Hunter Charles Rogers, who was said to be the sole author of the Glozel finds of supposed "Penn relics," which excited the interest of Anglo-Americans a few months ago, and of other discoveries of spurious antique literature and works of art, was sentenced to a year's imprisonment at Aylesbury on January 16.

He pleaded guilty to ten counts of obtaining money by false pretenses, forging letters with intent to defraud and issuing the letters.

The documents which led to his conviction were alleged to be Shakespearian treasures, for which an antique dealer paid \$8,000, and alleged Penn relics, for which an intending purchaser agreed to pay \$1,000, but he became suspicious before the check was passed at a bank.

### OLYMPIAD TO FOSTER ART

In connection with the Ninth Olympiad, to be held in Amsterdam this Summer, a competition in art is to be held, and the United States has been invited to participate. At the request of Gen. C. H. Sherrill, member for the United States of the Olympic executive committee, the American representation will be assembled under the auspices of the American Federation of Arts, with Alexander B. Trowbridge, the lately ap-

### DURA TO BE DUG UP FROM DESERT SANDS

NEW HAVEN, Conn.—Yale has organized an archaeological expedition, in collaboration with the French Academy, to excavate the ancient City of Dura, on the Euphrates, which has been covered by the sand of the desert for more than 2,200 years. The Syrian Government has given permission and excavation will be begun this Spring. As soon as the work is begun, Professor Michael I. Rostovtzeff will visit the scene. He is Sterling Professor of Ancient History and Classical Archaeology at Yale and has conducted the negotiations with the French Academy, of which he is a member. An appropriation from the General Education Board has made the expedition possible.

The history of the present attempt to excavate Dura dates from 1920, when British soldiers stationed on the middle Euphrates at Salihel informed Miss Gertrude Bell, noted Orientalist, of the discovery of some beautiful frescoes in the ruins of what had been a fortified city.

pointed director, as chairman of a committee of arrangements. The exhibits will consist of paintings, drawings, etchings, lithographs, sculpture and architectural renderings of subjects pertaining to sport. Medals will be awarded to successful competitors in the different mediums.

## DAWSON

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"THE GUITAR PLAYER" Attributed to VERMEER  
In the Lord Iveagh Collection, London.



"THE GUITAR PLAYER" Attributed to VERMEER  
In the Johnson Collection, Philadelphia.

## Two "Guitar Players" Cause Dispute

(Continued from page 1)

plane than the Johnson one. The impasto is not only much richer and denser, but is managed not merely for its own effect but in order to give significance to the

system of modelling. There is a crispness, too, in the handling of several passages in the Iveagh version, such as the ermine above the guitar, and, even more conspicuously, the dress covering the right knee, which is absent from the Johnson picture. The distribution of light and shade is much broader, more emphatic and more telling in the former work, and the general impression of character in the face is considerably subtler and somehow more real. This last remark applies also to the two landscapes

in the picture within the picture. Then there are several odd details in the Iveagh canvas that tend to corroborate one's conviction. One of these is the way in which a single point of light on the gold picture-frame is caught, as it were, peeping through the girl's curls. How typical is this of Vermeer! With the echoes of a recent controversy in the air, it may be courting danger to add that the areas enclosed by the cracks are considerably smaller in the Johnson than in the Iveagh version.

"No one will, I believe, dispute the attribution of the Iveagh picture to Vermeer, and it seems to me quite clear that, if that be admitted, there is no case for the Johnson one. The same artist did not paint both pictures. The author of the Johnson one, unfortunately, I cannot name; though, making a guess, I should say he belonged to the next generation. We have accordingly inscribed the plate of the Johnson version, 'After Vermeer.'"

Mr. Kleinberger, interviewed by the Times:

The painting in Philadelphia was willed to that city with other works of art by John G. Johnson, an attorney, on condition that they be preserved in his residence at 510 South Broad Street. The painting now hangs there. Mr. Kleinberger, with the late John Kirby, then head of the American Art Association here, appraised the collection after Mr. Johnson's death, at the instance of the State of Pennsylvania in order to ascertain the inheritance tax to be collected. The appraisal was made about ten years ago.

Mr. Kleinberger said that he had been a lifelong friend of Mr. Johnson and had been familiar with the picture under discussion for twenty-five years. He did not know from what source Mr. Johnson had obtained it. However, Mr. Kleinberger said that the picture was included in the list of Vermeer's works made by the Dutch art authority, Dr. Hofstede De Groot, and that Dr. Valentiner, director of the Detroit Art Museum, also an authority on Dutch painters, had pronounced it a genuine work by Vermeer in his catalogue of the Johnson collection.

"I am positive that the painting is a genuine work by Vermeer," Mr. Kleinberger said last night. He said that he could not express an opinion on Lord Iveagh's painting until he had had opportunity to examine it.

The picture is described in the Johnson catalogue as "Lady With a Guitar," a three-quarter length canvas.

According to the catalogue, after Vermeer's death in 1675 his widow "redeemed a debt of 617 florins with the painting and the 'love letter,'" now in London. The painting was exhibited at the Royal Academy in 1892 and at the Hudson-Fulton Celebration at New York in 1909.

Included in the notations regarding the history of the painting as set forth in the Johnson catalogue are the following:

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"Sale, Amsterdam, 1696.  
"Sale, Philip V. D. Schley and D. Du Pie, Amsterdam, 1817. Collection of T. H. C. Cremer, Brussels."

## COMING AUCTIONS

AMERICAN ART ASSOCIATION

BELMONT-OAKES ET AL  
COLLECTION

Exhibition, January 21.

Sale, January 24-28.

A large sale of antique furniture and interior decorations requiring five days for its dispersal will be held at the American Art Association, 30 East 57th Street. Beginning Tuesday and continuing until Saturday, it comprises the collection of Mrs. O. H. P. Belmont, the late Charles Oakes, the late Enrico M. Scagnamiglio and others.

A great variety of objects are on view. Important French furniture of the Louis XVth and XVIth periods, XVIIth and XVIIIth century English furniture and examples of the Italian Gothic and Renaissance periods and many decorative primitive and Renaissance paintings, Gothic carved ivories, and Renaissance bronzes and sculptures are included.

A specialized group is the tapestries, mainly of XVIIth and XVIIIth century Flemish weaves, Gobelin tapestries signed by Berthelemy and J. B. Suvee, Brussels gold and silver woven examples and several by Leyniers and Van Den Hecke. Persian silk rugs—Kirman, Karabagh, Khorassan, Bokhara, Kermanshah, Ghiordes and many other fine rugs and carpets are present. Also a group of textiles comprising embroideries, velvets, brocades and damasks, chasubles, copes and other church vestments, as well as linens and laces.

Finally come Italian and Hispano Moresque faience examples, Oriental decorative porcelains and European tableware, Renaissance stained glass panels, many interesting pieces of jewelry and the gold and enameled bibelots.

ANDERSON GALLERIES

SMITH ET AL PAINTINGS

Exhibition from January 19

Sale January 24

Old master paintings and early American paintings from the collection of the late H. A. Hammond Smith and XIXth century English and Dutch examples from the collection of the late E. H. Van Ingen will be sold at the Anderson Galleries on January 24.

The American group contains two interesting portraits; a self portrait by George Fuller and a pastel portrait of Jane Sully by Thomas Sully. The Fuller canvas is accompanied by a letter from George H. Yewell, stating that the portrait was probably painted in the United States sometime after 1860 following

Fuller's return from abroad and also by a letter from the artist to Mr. Yewell. The bust bears comparison with the frontispiece portrait in "George Fuller, his Life and Works," published by Houghton Mifflin and Company. The Sully pastel is a charming study of a pretty dark-haired girl, attired in a low-cut black gown and a tulle and rosebud headdress. On the back is the monogram "T. S." and the inscription "My daughter Jane sketched for myself, June, 1831." The pastel which is 20x16 inches in size was exhibited at the Brooklyn Museum in 1921. Another American item of interest is a canvas, "Albanian Mountains" by George Inness from the first executors sale, Ortigies Galleries.

BARKER LIBRARY

Exhibition from January 19.

Sale, January 23 and 24.

The library of Dr. Perceval M. Barker of New York City will be sold at The Anderson Galleries on January 23 and 24. Among the items of outstanding interest are leaves from the Gutenberg Bible, works printed by Caxton and Wynken de Worde, the Ashendene "Morte d'Arthur" on vellum, the Kelmscott "Chaucer" in a Doves binding and other books from these presses.

PLAZA ART ROOMS

CARVALHO COLLECTION  
Exhibition, January 22.

Sale, January 25, 26, 27, 28.

At the Plaza Auction Rooms, 9-13 East 59th Street there will be sold from January 25-28 the entire stock of Carvalho Brothers, "The House of Old Fabrics." Among the most interesting items in the sale are a rare collection of early Spanish needlework rugs, these unusual specimens having been gathered together by Mr. A. R. de Carvalho of Lisbon. Another feature of the sale will be several large tile fields, the most important of them being a very interesting Louis XVI series, a Dutch XVIIIth century set of thirteen panels depicting episodes in the life of the soldiery and a charming French field with delightful figural decoration of musicians, etc. The rare fabrics which comprise the greater part of the sale are of every description and offer a rich selection of Italian and Spanish brocades and velvets in the form of wall hangings, altar frontals, banners, runners, pillows, copes, piano covers, table mats, coverlets, etc. The periods range from the XVIth to the XVIIth century. Also included in the sale is a group of French and Spanish furniture, carved and gilt wood altar candlesticks, wrought iron grilles and gates and a series of crystal chandeliers. The exhibition will commence on January 22.



## AUCTION REPORTS

## THOMPSON PAINTINGS

American Art Association—Paintings of the modern American schools, the property of Mr. Payson T. Thompson of New York City were sold on January 12, bringing a total of \$29,440.00. Important items and their purchasers follow:

- 60—Benson, Frank Weston, N.A., water-color, "Towering Pinnacles," size 14 x 20½ inches; R. A. Fall... 950.00  
 68—Knight, Daniel Ridgway, "Returning Home," size 32 x 24 inches; Schulties Galleries... 1050.00  
 70—Cassatt, Mary, Study of a Baby, pastel, size 12½ x 9½ inches; Dr. Harlow Brooks 80.00  
 71—Cassatt, Mary, Study of a Girl's Head in water-color, size 12½ x 10½ inches; E. M. Lane... 110.00  
 72—Cassatt, Mary, Study of a Child, pastel, size 16½ x 13½ inches; J. W. Sterling... 120.00  
 73—Cassatt, Mary, Girl with Kitten, pastel, size 19½ x 15½ inches; E. M. Lane... 110.00  
 74—Cassatt, Mary, Mother with Infant, pastel, size 12½ x 11½ inches; Brick Row Book Shop... 210.00  
 75—Cassatt, Mary, Study of a Child's Head, size 18½ x 15½ inches; J. Whitmer... 200.00  
 76—Cassatt, Mary, Child in Blue, pastel, size 21½ x 15 inches; Ehrich Galleries... 550.00  
 77—Cassatt, Mary, Mother and Child, size 14 x 19 inches; W. F. Cannay... 160.00  
 78—Cassatt, Mary, Impression of a Standing Nude Child, pastel, size 21 x 16½ inches; E. M. Lane... 330.00  
 79—Cassatt, Mary, Mother and Child, pastel, size 16½ x 20 inches; J. W. Sterling... 125.00  
 80—Cassatt, Mary, Mother and Child, pastel, size 17½ x 17½; J. P. Henry... 275.00  
 81—Cassatt, Mary, Study of a Child, pastel, size 23½ x 17½ inches; J. P. Henry... 350.00  
 82—Cassatt, Mary, Child with Dog, pastel, size 23 x 18 inches; J. P. Henry... 500.00  
 83—Cassatt, Mary, Study of a Little Girl, pastel, size 24 x 17½ inches; J. P. Henry... 500.00  
 84—Cassatt, Mary, Study of a Woman's Head, size 24 x 21 inches; Miss Neubold... 1800.00  
 85—Cassatt, Mary, Child in White, pastel, size 25½ x 16 inches; A. E. McVitty... 2600.00  
 86—Cassatt, Mary, Study of a Seated Young Woman, pastel, size 25½ x 20 inches; J. P. Henry... 500.00  
 87—Cassatt, Mary, Mother and Child, pastel, size 19 x 25 inches; Brick Row Book Shop... 300.00  
 88—Cassatt, Mary, Study of a Head, size 24½ x 21 inches; Brick Row Book Shop... 450.00  
 89—Cassatt, Mary, Young Mother with Two Children, pastel, size 36½ x 29 inches; J. P. Henry... 650.00  
 90—Cassatt, Mary, Mother with Nude Child, pastel, size 25½ x 21 inches; J. P. Henry... 900.00  
 91—Cassatt, Mary, Mother and Daughter, pastel, size 29 x 24 inches; J. W. Sterling... 300.00  
 92—Cassatt, Mary, Mother and Child, size 33½ x 28 inches; W. W. Seaman, Agent... 5000.00  
 93—Cassatt, Mary, Child in Blue Bonnet, size 26 x 19½ inches; J. P. Henry... 1050.00

## ROBERTS ORIENTALIA

American Art Association—Chinese jades, potteries, crystals, porcelains and textiles, the collection of Mr. Owen Roberts of New York was sold on January 12, 13 and 14, bringing a grand total of \$54,224.00. Important items and their purchasers follow:

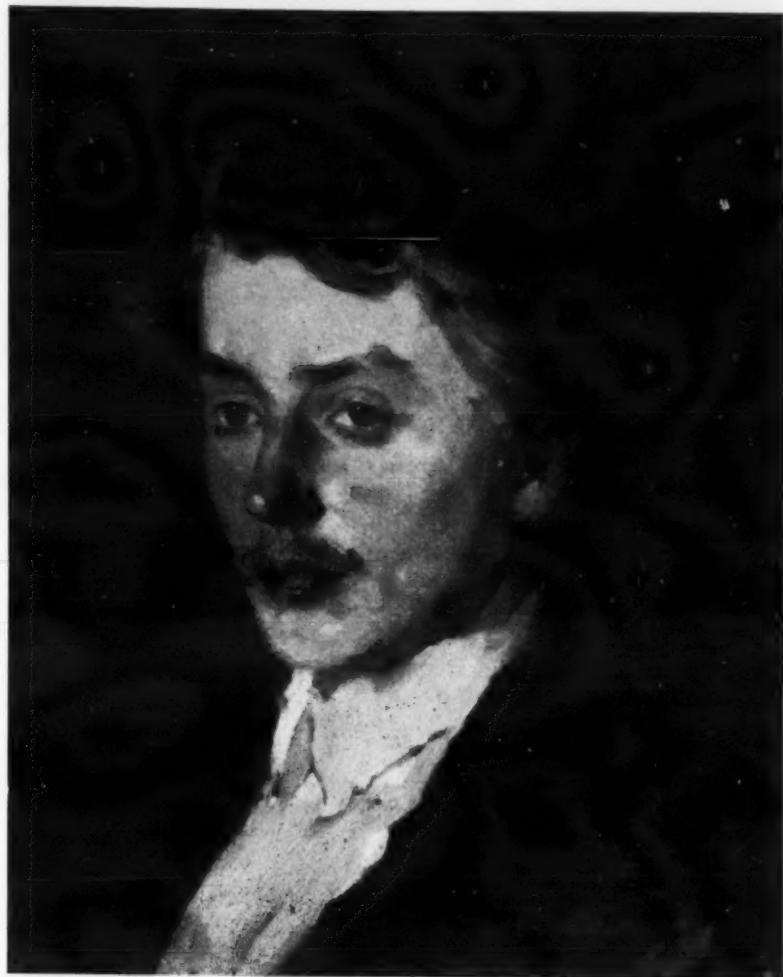
- 510—Carved ivory figure, Ming; F. S. Bailey... 1,000.00  
 550—Carved Fei-ts'ui jade figure and child, Ch'ien-lung; F. Brown... 850.00  
 552—Carved jade vase and libation cup, Ch'ien-lung; W. W. Seaman... 800.00  
 568—Carved jade koro with cover, Ch'ien-lung; Mrs. L. Hofheimer... 2,400.00  
 571—Large jade figure, Ch'ien-lung; W. W. Seaman, Agent... 2,600.00  
 572—Pair of Fei-ts'ui sacrificial cups, Ch'ien-lung; W. W. Seaman... 9,000.00  
 573—Moss-green jade hanging vase, Ch'ien-lung; Mrs. R. Fredericks... 3,900.00  
 593—Peacock-blue vase, Kang-hsi; W. H. Henry... 1,900.00  
 595—Apple-green vase, Kang-hsi; Fukushima... 700.00

## KIPLING FIRST EDITIONS

- American Art Association—Several very high prices were brought in the first session of "An English Collection of First Editions of Rudyard Kipling," held on January 16. The grand total of the first session was \$50,256. Important items and their purchasers follow:
- 6—Schoolboy Lyrics. Lahore, printed at the Civil and Military Gazette Press, 1881 in only fifty copies; J. F. Drake... \$3,300  
 7—Echoes by Two Writers. Lahore, Civil and Military Gazette Press, 1884. In original wrappers; W. M. Hill... \$1,500  
 29—The One and All (Gazette and Chronicle). One of the rarest Kipling items, not listed by either Livingston or Martindell. Never before offered at public sale; G. Wells... \$1,500  
 32—The Week's News. Vol. I, Nos. 1 to 36 (except No. 28). Allahabad, India, 1888. First issue of all the numbers. Probably the finest set in existence; Dr. Rosenbach, \$2,900  
 33—Plain Talk from the Hills. 12mo. Calcutta, 1888. Autograph presentation copy from the author; Dr. Rosenbach... \$5,000  
 81—Letters of Marque. Vol. I. First edition. One of two copies known. London, Sampson Low, Marston & Co., 1891; J. F. Drake... 10,900  
 156—"Kim." Proof copy before corrections of the first English edition, only copy known. London, 1900; Dr. Rosenbach... \$3,000

## CANNON PORCELAIN

- Anderson Galleries—English porcelain of the XVIIIth century, part II the collection of Tom G. Cannon, Esq., of May Place, Crawley, Sussex, England, was sold on January 10, 11 and 12, bringing a grand total of \$31,840.00. Important items and their purchasers follow:
- 298—Doccia painted sucrier with cover and stand, Italian, circa 1760; Miss H. Counihan... 200.00  
 343—Pair of Chelsea porcelain candlesticks prior to 1770; Mrs. H. C. Richard... 300.00  
 355—Set of 4 Derby figures prior to 1780; Mrs. I. J. Senger... 225.00  
 356—Pair of Chelsea Derby porcelain figures, prior to 1784; Bordier & Howard, Inc... 200.00  
 361—Bow porcelain figure prior to 1776; Mrs. H. G. Ferguson... 260.00



"PORTRAIT OF WILH. TRÜBNER" By WILHELM LEIBL  
 Courtesy of the Heinemann Galleries, Munich

- 371—Pair of Chamberlain Worcester porcelain two-handled vases with covers, with apple-green ground, circa 1800; Miss H. Counihan... 370.00  
 392G—Pair of Chamberlains Worcester porcelain small vases, subsequent to 1790; Mrs. Harold Brown... 200.00  
 409—Coalport porcelain dessert service painted by Billingsley, date 1820; Mr. G. L. Grady... 230.00  
 583—Pair of Chelsea candelabra, prior to 1770; Mrs. H. C. Richard... 350.00  
 585—Set of 4 Bow porcelain figures; Miss H. Counihan... 400.00  
 594—Set of 4 Chelsea Derby porcelain figures, prior to 1784; Mrs. James G. Mallon... 390.00  
 603—Pair of Flight, Barr and Barr Worcester porcelain small vases, subsequent to 1790; Mrs. Harold Brown... 210.00  
 618—Set of 3 Flight Barr and Barr Worcester painted and jewelled porcelain vases with covers by Thomas Baxter, subsequent to 1790; Bordier & Howard... 310.00  
 630—Chamberlain Worcester Imari-pattern dessert service, subsequent to 1790; Mr. E. C. Wilson... 425.00  
 632—Barr, Flight and Barr Worcester porcelain vase and cover and a pair of griffin candlesticks, subsequent to 1790; Mrs. Harold Brown... 360.00  
 653—Worcester porcelain fluted tea service, prior to 1785; Mr. G. L. Grady... 310.00

## CANNON ET AL FURNITURE

- Anderson Galleries—English furniture of the XVIth, XVIIth and XVIIIth centuries, tapestries, needlework, silver and ceramics, were sold by order of Mr. Tom G. Cannon of May Place, Crawley, Sussex, England, Mr. John W. Swift, Baildon, Yorkshire, and other owners on January 13 and 14, bringing a grand total of \$46,735.50. Important items and their purchasers follow:
- 29—Pre-Chippendale card table with accordino extension, early part XVIIIth century; Symons, Inc... \$625.00  
 38—Charles II carved oak refectory table; dated 1682; Mrs. Rush Taggart... 400.00  
 67—Set of 8 Hepplewhite dining chairs; Mr. B. J. Brady... 1,200.00  
 82—Sheraton inlaid mahogany sideboard with serpentine front, circa 1790; Mrs. F. L. Hagemeyer... 475.00  
 92—Chippendale mahogany armchair in French style, circa 1765; Miss H. Counihan, Agent... 420.00  
 93—Chippendale mahogany armchair in French style, circa 1765; Miss H. Counihan, Agent... 420.00  
 120—Queen Anne walnut highboy, circa 1705; Mrs. J. V. McMahon... 425.00  
 182—Sheraton mahogany five-part pedestal dining table, circa 1800; Miss H. Counihan... 1,775.00  
 188—Set of 6 Chippendale mahogany chairs, circa 1760; Mr. G. L. Grady... 1,000.00  
 189—Pair of Chippendale mahogany armchairs, circa 1760; Mr. N. J. Booker... 650.00  
 201—Queen Anne walnut knee-hole dressing table, circa 1710; Symons, Inc... 575.00  
 202—Rosewood and marquetry secretaire a abattant of the Louis XVIth period; Symons, Inc... 525.00  
 207—Carved oak Gothic coffer, French, late XVth century; Mr. E. L. Ballard... 975.00  
 232—Early Stuart coffer embroidered in tapestry stitch on crimson velvet, English, early XVIIth century; Mr. Karl Freund, Agent... 900.00  
 233—Aubusson floral and landscape tapestry; Mr. P. Johan... 3,000.00  
 249—Bench of Bishop Donellan of Tuam, late XVIIth century; Mr. P. Johan... 1,400.00  
 250—Marquetry writing desk of the William and Mary period, circa 1698; Dr. Fred Ranschhoff... 500.00  
 256—Sheraton painted satinwood semi-circular commode, circa 1790; Symons, Inc... 550.00

## LEVY LIBRARY

Anderson Galleries—Elizabethan and later literature. Part I of the library of S. N. Levy of New York City, was sold on January 10, bringing a total of \$41,083.00. Important items and their purchasers follow:

- 114—Marlowe, Christopher, "The Famous Tragedy of the Rich Jew of Malta," London: Printed by I. B. for Nicholas Vavasour... 1633, the superlatively rare first edition; Barnett J. Beyer, Inc... 7,600.00  
 115—Marlowe, Christopher, Lusts Dominion; or, the Lascivious Queen. London: Printed for F. K... 1657, the excessively rare first edition; Barnett J. Beyer, Inc... 1,450.00  
 140—Painter, William, "The Palace of Pleasure," Imprinted at London, by Henry Denham, for Richard Tottell and William Jones, 1566, also the second Tome of the Palace of Pleasure, Imprinted at London, in Pater Noster Rowe, by Henry Bynnenman, for Nicholas England, 1567, the excessively rare first edition; Rosenbach Company... 8,400.00  
 170—Spenser, Edmund, "Complaints," London. Imprinted for William Ponsobnie... 1591, fine copy of extremely rare first edition; Brick Row Book Shop... 1,000.00  
 173—Sterne, Lawrence, "A Sentimental Journey through France and Italy," London: Printed for T. Becket and P. A. De Hondt... 1768, exceptionally fine copy of the rare large paper first edition; Barnett J. Beyer... 1,575.00  
 187—Webster, John "The Tragedy of the Dutchess of Malfy," London: Printed by Nicholas Okes, for John Waterson... 1623; James F. Drake, Inc... 1,125.00

## AUCTION CALENDAR

AMERICAN ART ASSOCIATION  
 Madison Ave. and 57th St.

January 24, 25, 26, 27, 28—Antique furniture, tapestries, textiles, etc., from the collections of Mrs. O. H. P. Belmont, the late Charles Oakes, the late Enrico Scagnamillo and others.

## ANDERSON GALLERIES

January 23, 24—Beautiful books, masterpieces of printing, from the library of Dr. Percival M. Barker of New York City.

January 24—Paintings by old masters and early American portraits from the collection of the late H. A. Hammond Smith; 19th century English and Dutch examples, from the collection of the late E. H. Van Ingen.

January 25, 26—Old English furniture, antique Oriental rugs, Chinese and Japanese objects of art, etc., from the collection of the late E. H. Van Ingen.

January 27, 28—American furniture, English silver and objects of art, etc., from the collections of Dr. Percival M. Barker of New York City, the late Mrs. Libbey S. Belding and other consignors.

## FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue

January 26, 27, 28—Oriental Rugs.

## PLAZA AUCTION ROOMS

9-13 East 59th Street

January 25, 26, 27, 28—The entire stock of Carvalho Brothers—antique Spanish and Italian textiles, Spanish needlework rugs, French and Spanish furniture, tile fields, etc.

## SILO AUCTION ROOMS

5 East 45th Street

January 25, 26, 27, 28—Furniture, paintings, objects of art, etc., from various consignors.

## WALPOLE GALLERIES

12 West 48th Street

January 24—Drawings and prints in oil and water-colors, consigned by the daughter of Bayard Taylor, the state of an early patron of Homer Martin and other owners.

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Vol. XXVI Jan. 21, 1928 No. 16

## THE TWO VERMEERS

The mystery, still unsolved, of the Lord Iveagh and Johnson Vermeers, has only been made more dark by the various pronouncements so far made. Here, evidently, is a case for that "policeman of science" for whom Dr. Wilpert sighs.

There are many clues for the art detective. First there are the histories of the two pictures, the one clearly traced by Dr. Valentiner in the Johnson catalog, the other, according to the English critics, still unknown. The records of the first sale of Vermeers prove that one "Guitar Player" existed. The historical problem is the determination of priority between these two.

The English attack on the Johnson picture seems more patriotic than scientific. It is based only on a photograph and, as our illustration shows, a bad photograph. To talk of "impasto," etc., with only a reproduction to examine, or of "esthetic qualities," is very largely academic exercise. Also it leads one to ask why, if the Johnson picture now seems an inferior work it has been generally accepted for so long and why the defects which now appear so glaring to journalistic eyes should have escaped so keen a vision as Dr. Valentiner's.

Even some of the experts have discovered to their cost the danger of using photographs only in critical appraisal. The practice of "authentication" or "certification" of a work of art from its "studio portrait" can never be completely satisfactory. If this is true of the expert how much more it must be of the journalistic-critic who must have general knowledge of the whole field of art but who, because of the demands of his profession, can seldom attain to great scholarship in a particular field. With all respect for the splendid achievements of Messrs. Tatlock and Konody we still believe that Lord Iveagh's picture will require more doughty champions.

Both pictures have, quite apart from recent defenses and attacks, able support for their attributions. It is probable that only a comparison of the two will ever solve the mystery. Since both are

now in public collections the comparison will certainly be made, perhaps not side by side, which would be ideal, but at all events by a qualified eye. Until then it is probable that we must wait. Hysteries, English or American, are not yet in order.

## GIFT HORSES

There are now hanging in the Recent Accessions Room of the Metropolitan Museum two paintings which consort oddly with each other—a Pygmalion and Galatea by Gerome and a Portrait of Signora d'Arza by Thomas Eakins—the first a gift, the latter a purchase. The Signora d'Arza is properly honored by a photograph and a lengthy description in the current Bulletin of the Museum. The Gerome, although considered worthy of acceptance for the museum walls, has somehow been slighted in the Bulletin and its presence is only noted in an inconspicuous listing of paintings recently acquired. Since we would not wish our readers to remain in ignorance of such an important addition to the museum's already excellent collection of Geromes, it is perhaps not amiss to describe briefly what the compilers of the Bulletin neglected. With his usual genius for subject matter, Gerome has selected for his interpretation of the immortal myth, an interesting half way stage in the metamorphosis from marble to voluptuous flesh. Above the waist, Galatea is of that roseate pink and whiteness associated with our most stylish bar room Bougreaus; below the waist the lady is still of insensate marble, painted with that almost sublime talent for reproducing texture, so characteristic of the artists of that period. As a Gerome, it is practically a perfect specimen. As art, judged by standards of latter day criticism, the matter is more debatable and brings up the old question of museums and gift horses.

The Metropolitan, as the greatest and wealthiest museum in America, has certain standards to uphold in the matter of accepting gifts—which we admit are a difficult problem whether they be wedding gifts, Christmas gifts or museum gifts. But for a museum such as the Metropolitan to meekly admit the same standards of polite acceptance as those which are forced upon the defenseless individual is, we feel, a needless humility. In the case of the Gerome in question, a polite rejection would have been perfectly possible on the grounds that the painting was a needless addition to a school already thoroughly represented in the museum. Our smaller museums are often forced for various local political reasons and by lack of money and power to accept gifts of dubious value. The Metropolitan, by its wealth and independence of position, should be able to choose or reject according to the best interests of the public and its available wall space. Unfortunately a Gerome takes up as many or more square inches of wall space as a Rembrandt or a Titian and its compelling interest for the untutored visitor is usually greater. And apparently, to judge from the Metropolitan's recent plea for money for maintenance purposes, the average cost per capita of boarding and curateing paintings and antiques must run rather high per item. Personally, we feel that the wall space in the Metropolitan that will now be occupied by Pygmalion and Galatea might find a more worthy use.

On the other hand, if the acceptance of Pygmalion was not a decision of the greatest wisdom, the recent purchase of Eakins' Signora d'Arza shows a tendency on the part of the Metropolitan to make more wise selections than formerly in the field of American painting. The Eakins' portrait is a powerful thing and during its short sojourn in the Recent Accessions Room, mocks by the truth and power of its delineation the sugary super-



"PORTRAIT OF MRS. HENRY LEE HARVEY WITH HER DAUGHTER"  
By RAE BURN

Included in the current exhibition of English portraits at the Van Diemen Galleries

facilities of the Gerome opus. The Metropolitan can well afford to spend its money on the purchase of more paintings of this quality instead of gratefully accepting something for nothing. After all, it is sometimes wise to look the gift horse squarely in the mouth.

## AUTOCRATIC ILLINOIS

Announcement has been made that the jury for the Chicago artists' exhibition to be held at the Art Institute in February will be entirely made up of Art Institute trustees and officers. Which means that the majority vote will be in the control of the laity.

According to Miss Marguerite Williams of the Chicago News, Windy City artists are up in arms. "And rightly, for while Chicago artists possibly have forfeited the right to pass judgment on their own art at the Chicago Artists' show because of their quarrelsomeness this is no reason why they should continue to be punished like naughty children for their indiscretions, year after year." And even if they cannot safely be trusted to pass upon their neighbor's pictures "there are artists, it would seem, to be commandeered from the far-away east who could be relied upon to pronounce unbiased judgments on these exhibitions."

The necessity of recruiting neutrals from New York seems a sorry admission. For while THE ART NEWS quite concurs with the Chicago critic that the artists themselves should have some say in the always mooted matter of awards the question as to the danger of the growing power of the lay point of view would seem somewhat to depend upon the intelligence of the laity in question. One would presume that the trustees and officials of an organization like the Chicago Art Institute would be on the whole men capable of some discrimination. That they cannot put paint on canvas does not necessarily mean that they are

unable to judge of its merits. The history of artist-critics shows that while some of them have been blessed with an esthetic sixth sense others have been unbelievably blind to all art but their own. Today some of our best critics and estheticians are minor artists, others are not. All of which proves nothing except the injustice of the dictum that those who can't paint necessarily can't criticize.

The Chicago artists certainly should not be punished like "naughty children," especially in a day when indiscretion is considered the better part of valor. But the whole discussion rather reminds us of our favorite story of the man, who, when reproached for criticising a pianist, on the score that he couldn't play, replied, "Neither can I lay an egg but I'm a better judge of omelettes than a hen is."

## OBITUARY

### FREDERIC BRIDGEMAN

Frederic Arthur Bridgeman, dean of American painters in Europe, died on January 13 in Rouen at the age of 80. He was buried this afternoon at Lyon-la-Forêt. Besides being a painter he was a poet, a composer and an accomplished violinist. The last years of his life were spent quietly at Lyon-la-Forêt. Mr. Bridgeman, who is known particularly for his genre and historical paintings, was born in Tuskegee, Ala. At 16 he was engaged by the American Bank Note Company here as a steel engraver, and so continued for three years. Then he went to Paris and studied painting in the Ecole des Beaux Arts under Gerome.

At first he chose for his subjects scenes that had caught his fancy in Brittany and Normandy, as, for example, his well-known "American Circus in Normandy" which afforded him the opportunity of contrasting the American performers with the French peasants seated about the arena. "Two Girls in a Canoe" belongs to the same period.

In 1871 he made a journey to Algiers, later traveling extensively in other parts of Northern Africa. Again he portrayed

the people about him in a series of effective pictures. Critics have found that Bridgeman's later work, though lacking a precision of line, is to be admired for its brilliant color and the ease of the artist's execution.

Bridgeman spent most of his mature life in Paris, but frequently sent pictures to this country for exhibition, and in 1891 he was elected a member of the National Academy here. He was Chairman of the American Art Department of the Paris Exposition. He won several medals with his paintings. In 1907 he was made an officer of the Legion of Honor. He also had received the Bavarian Order of St. Michael. His "The Diligence" is in the Liverpool Gallery. "The destruction of Pharaoh's Hosts" and two other works are in the Academy of Arts in Leningrad. His musical compositions include several symphonies, and he had written books in English and French on art subjects.

### HENRY SIDDONS MOWBRAY

Harry Siddons Mowbray, nationally known painter of murals, died at his home in Washington on January 13 of pneumonia after a week's illness, at the age of 69.

Mr. Mowbray was born in Alexandria, Egypt, and was brought to this country when he was a year old. After studying at Drury Academy, North Adams, Mass., he went to West Point Military Academy, graduating in 1875. Three years later he studied painting under Bonnat at Paris.

His principal works were "Alladin," "Evening Breeze" and "Le Destin." His murals are in the residences of F. W. Vanderbilt, C. P. Huntington and J. Pierpont Morgan, the Appellate Division, Court House, and the University Club library and council room in New York, the Federal Building in Cleveland, the art gallery of Breckenbridge Long in St. Louis and St. John's Church and the Public Library here. The Clark Prize was awarded to him by the National Academy of Design in 1888.

In 1903 he was made director of the American Academy in Rome. He was a member of the National Commission of Fine Arts and the Century Club, New York.

## PARIS

In the course of the year 1927 considerable changes have been made in the Cluny Museum. It is well known that these collections, so important for the study of mediaeval and Renaissance art, are housed in a fine late XVth century building close to the Roman baths, considered by a faulty tradition as the palace of the Emperor Julian. An inspection of the towers established the fact that in the seven rooms of the Gothic structure the girders of the floor were in bad condition, and that there was danger of a collapse such as occurred at the Hotel de Sens, one of the most beautiful remains of secular Gothic architecture in Paris.

At the Cluny Museum the necessary repairs have been made and have furnished an incentive for rearranging a large part of the museum. Visitors have complained and not without reason, of the bad lighting and the crowded condition of the collections. M. Marquet de Vasselot, Curator of the Cluny Museum, has undertaken a methodical reorganization and reclassification of the objects on view, eliminating pieces of secondary importance in order that the most valuable pieces may be more perfectly exhibited. At the same time he is proceeding with the installation of electricity, which will permit the public to stay until the closing hour on dark winter days.

The new installation has just been inaugurated. One remarks on the first floor the complete re-arrangement of the fine ivory room; the salons of Francois I and Queen Blanche have been done over and the goldsmith's room, thanks to the gift of the Bale altar and the tapestries of The Life of the Saviour, is now one of the most remarkable ensembles of Mediaeval art.

On the second floor a new room has been added. The textiles, the laces and the leathers are arranged here in six rooms, together with the tapestry of the History of St. Etienne. Finally, on the ground floor have been installed the bronzes and dinanderies. The collection of wood carvings of the former Chateau de Gaillon have been gathered together in a single room. These carv-

(Continued on page 14)





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## EXHIBITIONS IN NEW YORK

### AUGUSTUS JOHN Anderson Galleries

The largest exhibition of paintings by Augustus John ever held in America is now open at the Anderson Galleries and may be seen until February 4th. The majority of the paintings has been brought from England but there are a few, and some of the most notable, already owned in America and lent for this exhibition.

John's ability as a portrait painter is tremendously emphasized for the pictures in the exhibition which have more than the interest his name naturally attracts are all of them portraits. The landscapes and genre pictures are negligible and not alone by reason of their smaller size. They appear to be the products of a relaxed frame of mind, something dashed off as recreation. And that might have created delightful results if John were so constituted. But apparently he has taken his vacation completely and the resultant pictures bear his name and something of his dash but very little of his art.

This art of John's is primarily that of the literateur rather than of the painter. He tells a vivid story, seizes upon a character and translates it in telling fashion. There can be no question about his brilliance but one wonders what might be found beneath the

surface. But whatever his esthetic shortcomings may be he has done one tremendous piece of work in the Stresemann portrait. Nothing more brutal, no more cruel portrayal of all that England felt in 1914-18, could be imagined. It is one of the few of his portraits in which the whole canvas is united. Everything in this, the pose of the shoulders, the soft, sharp-fingered hands, the arrogance of the paunch, emphasizes the bestial face. How true the portrait is may be questioned. There can be no doubt about its accuracy as the portrayal of a state of mind. It has been lent by the Albright Gallery, Buffalo.

In quite another vein the portrait of Sean O'Casey is almost equally successful and, as painting, is more completely carried out. This, too, is a penetrating record of character, but of a sensitive man, curious, eager and alert.

Among the celebrities in this portrait gallery are Lloyd George, Sir Edwin Lutyens, Princess Bibesco, Lord Robert Cecil and Colonel Lawrence.

Forty drawings, some of them dating from his early years, are also shown. A few of them are fine in themselves but their greatest interest lies in their payment of homage to Blake, Cézanne and Picasso.

### ENGLISH PORTRAITS Van Diemen and Company

Six portraits by XVIIIth century English masters are now on exhibition at the Van Diemen galleries. They mark a departure from precedent for this firm, which has hitherto been identified with fine paintings of the earlier Italian, Dutch and Flemish schools.

The quality which has distinguished the firm's selections in other fields has been preserved in this small group. Of the three Raeburns, two are quite famous pictures and the third comes from the descendants of the Lady Holland whose portrait it is.

We reproduce here Raeburn's large "Portrait of Mrs. Henry Lee Harvey with her Daughter" which was first shown at the Raeburn exhibition in 1824. Since then it has been on view in Edinburgh and Berlin. It is reproduced in Sir Walter Armstrong's *Raeburn*. It is especially gracious in line and charming in color. The other Raeburn, "Portrait of Mrs. Craigie Halkett" is also well known and has frequently been exhibited. As in almost all of his portraits there is an honesty and sincerity here which is frequently lacking in the work of his contemporaries.

Hoppner's "Portrait of Mrs. Home" is far more substantial than the majority of his pictures. There is a suggestion of Reynolds in the finely painted white dress and much less evidence of the saccharine in which he usually dipped his brushes. The color is fresh and pleasant. The portrait is illustrated in Gowan and was in the possession of the Home family until acquired by Lord Grimthorpe in 1906.

Both of the Gainsboroughs have interesting histories and are painted in his familiar "gray manner." One is of Miss Moleyns, a member of the family of Lord Ventry. The other is a portrait of an East India Merchant, Mr. Hammond, who sent it as a present to his representative in Bombay, Mr. Lewis Corkran. It was acquired by the firm from descendants of Mr. Corkran.

### HENRY VARNUM POORE Montross Gallery

An exhibition of some sixty recent potteries by Varnum Poore opened at the Montross Galleries on Monday. By noon many pieces had been sold. Mr. Poore's pottery is deservedly popular. Compared with his serious craftsmanship and mastery of color and form most of the European ceramics seen in this country appear meretriciously "arty." Mr. Poore does not attempt to disguise the sources of his inspiration. The jugs and bowls with nude figures reveal casual debts to Italian XVI century majolica, but Mr. Poore's drawings of the figures—always free and powerful—is distinctly of our own time. In several other pieces there has been captured that magic deep turquoise blue and black of XVIth century Persia, while a bowl in deep brown glaze has the simplicity of form of Sung pottery. Still another group on view is apparently almost independent of the past. These are the potteries with flower and fruit decoration, in which Mr. Poore uses the simple forms of his pottery as the background for still life in terms of modern design. There are tulips of swinging

rhythms on a round platter; a jardiniere with a boldly composed fruit still life and perhaps finest of all, a large piece in which the massings of color in flowers and leaves and the superb richness of the background, find Mr. Poore's technical skill as a potter and his sensitive feeling for decorative design perfectly coordinated. Nor must one overlook several of the more primitive pieces which form a group on one wall, specimens in which bold zigzags, spiral decorations and boldly contrasting planes recall the naively powerful works of early Persian and Mesopotamian potters. Akin to these are a few pieces with boldly drawn animal and bird designs, one of the most striking being a plate with a lion motif in manganese purple on white. Here the curves of mane and tail synchronize beautifully with the form of the plate. As essays in pure form several bowls in star design reveal Mr. Poore's skill as a potter.

### DOUGLASS PARSHALL DEWITT PARSHALL Milch Galleries

A father and son exhibition is now taking place at the Milch Galleries, in the form of a joint showing of the recent work of Dewitt and Douglass Parshall. Public honors and awards have been bestowed upon both. Dewitt Parshall is represented in various museums, among them the Metropolitan, while Douglass Parshall was awarded the Hallgarten Prize in the National Academy of Design last spring for his

painting, "The Red Sail," which hangs in the place of honor in the present exhibition. The catalog remarks felicitously upon how young the work of Dewitt Parshall still is and how mature the work of Douglass Parshall has already become. But despite this graceful antithesis of phrase, the differences of age make themselves apparent. The father reveals that he has settled more or less comfortably into his niche as a landscape painter of the Far West. Maturity reveals itself in a more settled point of view, as well as in the quiet, idyllic mood which creeps into many of his canvases. The son, on the other hand, has quite evidently not yet found his metier and is having a good time trying all kinds of subjects that appeal to his imagination—bull fights, fiestas at Taos and Laguna, gay stage sets, the picturesque bustle of freight yards, a nude and a few landscapes. Technically, also, there are marked contrasts. The son has a gayer, more dynamic line, a more evident passion for color and movement. The father, on the other hand, if more technically expert, is also more given to the formulas of a settled style. One feels in the idyllic treatment of his two green and black moonlight landscapes a certain escape from solidities and sharp definitions of contour, into a nebulous world of fragile poesies. The elder Parshall is seen at his best in some of the mountain landscapes in which he handles skillfully the minute variations of tone in rock and sea. The younger Parshall is more difficult to ap-  
(Continued on page 12)

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EXHIBITIONS IN  
NEW YORK

(Continued from page 11)

praise, but judging from the present show, the lively movements and notations of color in the bull fights, siestas and Indian subjects are more likely to prove his final expression than such decorative phantasies as "The Red Sail."

## MARY E. DIGNAM

Durand Ruel Galleries

A riot of autumnal coloring smites the critic's eye upon first entering the gallery at Durand's Ruel's where thirty-one paintings by Mary E. Dignam are displayed. Upon closer inspection, one sees that the artist has not confined her talents solely to the polychromatic effects of early fall. There are in addition a group of six paintings devoted to waterlilies in marsh and lake, some landscapes with birches and a number of miscellaneous themes. Mrs. Dignam's autumn landscapes will doubtlessly appeal to those with a predilection for the season and a fondness for canvases which provide vivid splashes of color to lighten dark apartments. Personally, our slightly over stimulated eyes were glad to rest upon a canvas entitled "Summer Landscape" where the cool, if uninspired color was like a restful patch of shadow on a glaring summer day. Several of the birch subjects and still lifes of wild flowers reveal a careful observation of nature and tenderness of mood. Mrs. Dignam is founder of the Women's Art Association of Canada, one of the original members of the Women's Society of Painters and Sculptors of the United States and has exhibited in the academies of New York, London, Paris and Chicago.

## EVARISTO VALLE

Gainsborough Galleries

Paintings of Spain by Evaristo Valle are now on view at the Gainsborough Galleries. The artist presents the work and fête life of the ancient Asturias in a manner which, at its best, is neither picturesque nor painty. Of the thirty canvases, thirteen are variations on the same theme—the carnalada of the Cantabrian peasants

—and of these thirteen, numbers nineteen and twenty-one are the most compositionally convincing. In them Signor Valle has set a group of distorted dancers against the rain-filled skies and bright, green grass of a high, mountain hamlet. There is something sinister about these swirling grotesques, with their brutal faces, billowing Klu Klux dominos and clumsy boots, which makes a strange contrast with the pastel colors of the costumes and the calm of the quiet countryside.

With the exception of the fine figure in "The Leader" the static pictures are less effective than the carnival scenes, but in spite of the treacherous titles, "Sweethearts," "Old Seamen," and "Visiting the Tenants," Signor Valle is not an anecdotal artist. Rather are his canvases character studies of the ancient Asturian mountaineers and fishermen, who despite harsh laws and grinding taxation, still regard themselves as the aristocracy of Spain.

In spite of the evidence of many influences, (Daumier, Goya and Millet have all had a hand in bending the strong backs of Signor Valle's peasants) they are, in what Mr. Christian Brinton terms their "plastic dynamism," highly original withal. And although their appeal is primarily that of well applied paint there is also much in these mad Mardi Gras of the very essence of the race who once withstood the Cathaginians and the Moors and were renowned throughout Europe for the quality of their horses and the quantity of their gold.

## EVELYN LONGMAN

G. GLENN NEWELL

BORIS LOVET-LORSKI

Grand Central Galleries

In the present exhibition of sculpture by Boris Lovet-Lorski is considerable diversity of both subject matter and media. Portrait heads and figure pieces, madonnas and Dianas, sun dials and Salomes are among the themes which the artist has chosen to interpret in Tonnere stone, Moroccan and Algerian Onyx and various exotic marbles.

There is also in the twenty-five exhibits considerable qualitative fluctuation. Between the affected "Diana," the silver "Sea Gulls"—for all the world like a flock of radiator caps in

flight—and the best examples is more of a gulf than is usually found in a one-man show.

Usually Mr. Lovet-Lorski errs on the side of excellence. There is in all of his work a sculptural sense and a feeling for fitness of media. Diversity of material is with him no experimental caprice. For each of the severely formalized Egypto-oriental heads the most germane stone has been chosen. The oblique-eyed Madonna and Child are rendered in Carrara marble, the tiny Brazilian onyx portrait of "Donald" is of alabaster translucency, while the head in Cretan rose marble has a brownish cast with darker veinings. Like all the pieces, except the Tonnere stone torso, the latter has a high patina and the stone has been worked with such wisdom that the diagonal markings are made to accent the high cheek bones and seam the brow beneath the triangular skull-cap. Perhaps because of the extreme beauty of the stone there seems to be, in the pensive peacefulness of this head a feeling which is lacking in the other similar studies.

The exhibition of sculpture by Evelyn Beatrice Longman, N. A., makes up for whatever Mr. Lovet-Lorski's may lack in conventionality. Miss Longman, who in private life is Mrs. N. H. Batchelder, is the recipient of more medals and prizes than our limited space will allow us to list. The present exhibition, which includes portrait-busts, portrait-medallions, torsos, figure pieces and such contributions to Lindburghiana as "An American Galahad" is very representative.

Also on exhibition are cow trimmed landscapes by G. Glenn Newell. Mr. Newell also eschews contrasts and there is in his single theme of cow-trimmed pastures considerable monotony for the unbucolic eye.

## JERE R. WICKWIRE

Babcock Galleries

The placid people and peaceful peonies of Mr. Jere R. Wickwire are now on view at the Babcock Galleries. Of them we preferred the sensitive characterization and broad brush work of the man with a violin and the pleasant little *plein air* "Summer Morning" to the more conventional female portraits and flower pieces. The portraits in the present exhibition include those of Stephen Peck, Esq., James M. Campbell, Esq., Porter K. Bennett, Esq., Clayton T. Griswold, Esq., Mrs. Pell W. Foster, Jr., Lady in White and The Artist's Mother.

## MILTON MAYER

The Studio Guild

Steinway Hall

The Studio Guild in Steinway Hall is devoting the remainder of January to the exhibition of paintings by Mr. Milton Mayer, a well-known New York attorney. This exhibition is of special interest in that it shows what can be accomplished by one who can devote only part of his time to art. It is an answer to those who think it possible to do only one thing at a time and who claim that business is incompatible with an artistic career.

As Mr. Mayer's pictures are untitled it is somewhat difficult to indicate those most pleasing to this reviewer but a charming little Corot-like landscape seems to hold color and form of unusual accuracy. Mr. Mayer has grasped the important truth that trees, people and buildings are not the essential ideas which are to be painted. In style he is neither a modernist nor a realist. His work is distinctly individual and especially notable for its spiritual qualities and coloring.

## ELOISA SCHWAB

Ainslie Galleries

A small group of oils and water colors make up Miss Schwab's present exhibition. Of the former we very much liked the bright "Bathing Beach" and quadrangular chromatics of "Matting Cage," as well as several of the water colors. Also on exhibition are portraits, still-lives and flower-pieces by Ashton Wilson and paintings of Europe and New York by Carl Brandein.



"Lady in White" by Jere R. Wickwire

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## BOSTON

Water colors by Arthur Pope are shown this week at the Fogg Art Museum, Harvard University. The collection is one which has just been exhibited at the Worcester Art Museum. It is of a standard and artistic interest to confirm Mr. Pope's well established reputation as a landscape painter.

Accessions of the Fogg Museum's print department are numerous reported—an early German woodblock, "Christ Healing the Sick," given by Elmer Adler; a group of 184 prints, many of them by the 19th century French masters, presented by Charles Bain Hoyt; two mezzotints by Sir Frank Short, also the gift of Mr. Hoyt, and several other pieces.

Contacts with American art history are recalled by the quite magnificent Sir Joshua Reynolds portrait of Robert Drummond, archbishop of York, which is an outstanding work in the remarkable exhibition of portraits and other paintings by old masters on view at the Robert C. Vose gallery, Copley square.

Besides the Reynolds picture this Vose exhibition, one of the most remarkable of its kind ever made by a Boston gallery, includes the following works: "Presentation of the Virgin in the Temple," Bernard van Orley (1485-1543); Lord Charles, Ambassador to Turkey, William Dobson (1610-1646); Family Group Nicholas Maes (1623-1693); Portrait of a man, Jean Francois (17th century); portrait of a lady, Ferdinand Bol, (1611-1680); Man with ruff, Janssens van Ceulen (1593-1662); The lace collar, Dirok van Santwort (1610-1680); Portrait of a man and sibyl, Peter Paul Rubens (1577-1640); The flower girl, William Owen (1769-1825); Mrs. Howard and Mrs. Mingay, George Romney (1734-1802); Master Henry Vansittart, Sir Joshua Reynolds (1723-1792); June days, George Henry Harlow (1796-1819); Ann Popham; Sir Peter Lely (1617-1618); The young aristocrat, Richard Cosway (1742-1821); Henrietta, Countess Cooper, Joseph Highmore (1692-1780); The bathers, William Etty (1787-1849); The ferry, Jan van Goyen (1596-1636); Portrait of a gentleman, El Greco (1548).

Almost any one of the foregoing paintings might be made the subject of a special article. Among them, doubtless, the El Greco will excite as much interest as any among devotees of modernism. It is, withal, apparently an early work of this master, one of those made before he had acquired the knack of distortion and exaggeration of characteristics which specially endears his later work to our generation of expressionists.

For a second time in Boston, Harry A. Vincent, A. N. A., is showing paintings at the Casson galleries, Copley square. Southern France, Spain and Morocco are figured forth in this year's display of an artist who calls Rockport his permanent home. In Mediterranean lands he finds broad coloristic effects that are well suited to his style and temperament. His pieces, made without distortion, seek to convey something of incident as well as artistic motive, and always with admirable flexible handling and pretty registration of color notes.

Paintings by Sally Cross Bill, water colors by Katharine Thompson and pastels by Theresa Robbins are being shown simultaneously at Grace Horne's galleries, Stuart street.

Hans Kleiber, connected with the United States forestry service, who etches wild birds and other subjects familiar to his daily life, is making his first exhibition in Boston at Goodspeed's, Ashburton place.

A memorial exhibition of works by John Coggeshall, who painted at Lowell and during his later years on Cape Ann, is now on view at the Whistler House, Lowell.

An exhibition of landscapes by J. Eliot Enneking is current at the Nashua public library during this month.

The Wadsworth Athenaeum on Jan. 18 will open a large and very important loan exhibition of ancient and modern masterpieces.

## PROVIDENCE

Following the Albee's show at the Providence Art Club galleries, the annual exhibition of "Little Pictures" will remain on view through the holiday season. At the Rhode Island School of Design the cover designs selected from the fifth annual competition, held by the House Beautiful Magazine, fill the two small exhibition galleries on Waterman street with brilliant color, and at the N. M. Vose gallery a collection of some of Eliza D. Gardiner's latest Block Prints and a distinguished group of paintings by

## KANSAS CITY

An exhibition of the art of Nicholas R. Brewer is now on view at the Kansas City Art Institute.

The Brewer show is the first exhibition of portraits to occupy the galleries of the institute in the last two years. It will be of great value to students and of considerable interest to the pub-

lic. Mr. Brewer has made a very definite place for himself in the ranks of our portrait painters.

"The Purple Coat," which took first prize at the Illinois Art Association in 1917, is notable through its handling of rich colors in the costume. The picture is in the classical manner.

## BUFFALO

During the past three years the Buffalo Fine Arts academy has given an impetus to interest in sculpture of an international character not only here in Buffalo but, through the efforts of A. C. Goodyear, throughout the country. Following closely upon the overpowering one man exhibition of Mestrovic, brought to this country through the efforts of a group of his Jugo-Slav compatriots in New York city, exhibitions of the work of such important Frenchmen as Aristide Maillol, Antoine Bourdelle and the recent exhibition of European sculpture chosen from Sweden, Germany, Switzerland, England and France have been exploited in this country from Buffalo as headquarters. Such activity has created a healthy current of constructive criticism; it has shown American artists the larger aspects of sculpture in other countries.

Among this latest notable European group is included Charles Despiau whose work will join the latter group when it opens next month at Rochester. Despiau's one man collection will be shown in Buffalo during January as a special exhibition.



TWO OF THE WIENHAUSEN EMBROIDERIES NOW ON EXHIBITION AT THE LINDPAINTNER GALLERIES, BERLIN.

Above: "TRISTRAN LEGEND." Early XIVth Century.

Below: "ST. THOMAS LEGEND." Circa 1400.

For descriptions see Professor Herman Schmitz's article in THE ART NEWS, January 7, Page 1.

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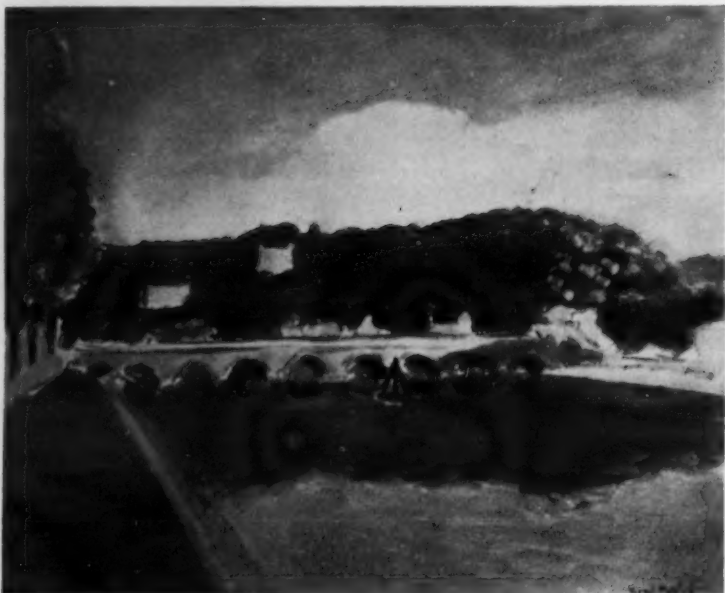




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### PARIS

(Continued on page 10)

ings were previously scattered in eight different rooms, as if to distract public attention from them.

Apropos of these Gaillon wood carvings it is worth mentioning that at the time of their installation an exchange took place between the Cluny and Lyons museums. The Lyons Museum owned a panel with the arms of the cardinals of Amboise which must have come originally from Gaillon. After a conference between the curators, M. Marquet de Vasselot and Leon Rosenthal, and after obtaining all the necessary administrative authorizations, the Lyons panel was sent to Paris and is now to be seen in the room at the Cluny where the entire group of Gaillon carvings are displayed. Lyons has received in exchange a Florentine cassone of the XVth century and a Battle between the Romans and the Gauls, catalogued by Schubring as among the designs attributed to Leonardo di Vinci.

Such exchanges when they are genuinely necessary in classifying national collections, deserve to be encouraged, and one can only wish to see operations of this kind become more numerous.

On January 27, in the Mazarine Gallery at the Bibliotheque Nationale there will be opened an exhibition of the French Revolution. It appears that in iconographic and documentary interest it will surpass the previous exhibitions of this sort.

A series of the rarest items deal with outstanding personages, facts, assemblies, military events, the constitution, legislation, social work of the Revolution, religious questions, instruction, science, letters and art. Six lectures and a concert will be held during the exhibition which will close on March 7, 1928.

Jacques Thevenet, who recently held an exhibition of landscapes and still lifes, appears to us as one of the most interesting of those artists who go their own way without caring for the opinion of the world at large. Before the work of Thevenet, one can only pronounce the names of Vlaminck and Dunoyer de Segonzac, while recognizing that Jacques Thevenet is not their imitator but their emulator. The landscapes of Seevagen appeal by their classicism and their nobility.

At the Jean Charpentier Gallery tribute is being paid to Jules Galand (1869-1924) who spent a very short but very full life as an officer in the Colonial army and was by avocation a painter in Indo-China and Morocco. The catalogue of this stirring exhibition has as many as four prefaces. In one of them, Marshall Lyantey claims the credit for having encouraged the early career of Jules Galand. The Countess de Noailles and Arthur Symonds likewise present in prefaces which are chiselled like the poems, the etcher Alastair, his imagination that renews itself unceasingly, his sophisticated technique and ingenuity of vision, that combine in the illustrations of his fa-

vorite works—Flaubert, Barbey d'Aurevilly, Poe and Oscar Wilde.

Another very well known illustrator, famous in two worlds, Jean de Bosschere, is showing his recent paintings at Quatre Chemins. This exhibition has no connection with his achievements as a decorator. If you are unwilling to admit that a painter may try to place upon his canvas by means of coloristic symbols, something of his intimate life and the movements of his mind and if you do not care to have non-existent or at least never visioned forms revealed to you, do not go to the exhibition of Jean de Bosschere. You will be afraid. His paintings will seem extravagant to you. One would almost say that this man fell from heaven. The world which he reveals to us is not ours—it is his. What obscure dramas occur there! We think that the artist desires to express in painting those ideas and emotions which are by nature impossible of translation. Poetry alone can help to make Jean de Bosschere understood. Even if the path which he is taking is without an end, we know that he will go to the very limits of the impasse and that no one will dare to join him there. Let us add that the technicians, making abstractions of subjects and of symbolic titles have come to the conclusion that the pictures of Bosschere are painted as one no longer paints, that is to say as the great masters painted. Before Bosschere, there was Bosch . . . Jean de Bosschere is the Jerome Bosch of abstract painting.

Grouped around Bosschere in his present exhibition is work by Miro, Kristian Tonny, Bores and La Serna. Which shows that he lives on the border line of pure surrealism, but that he would like to reconcile painting with poetic intelligence.—P. F.

### LONDON

So interesting and so successful has the Gainsborough Exhibition proved at Ipswich that a second show of the kind is, I hear, to be organized by Messrs. Agnew, this being confined to about thirty of the artist's most famous works. In this way the exhibition will strike a rather different note from the first, wherein a complete range of the artist's output was covered by means of an extensive number of pictures, some of which were of minor importance in point of technique though valuable as showing the stages of development through which his art passed. Londoners who were unable to make the journey into Suffolk will be rejoiced to hear that this bicentenary year is not to pass without their having an opportunity of doing tribute to the great painter.

Curiosity has been rife as to who should be given the post recently vacated by Sir Lionel Cust (knighted on his retirement), as Surveyor of the King's Pictures. It has now been conferred upon Mr. Collins Baker, whose sound taste and judgment well fit him for the work. Sir Lionel leaves the collection splendidly arranged, precedence being given to the Dutch pictures in which the galleries of Buckingham Palace are especially rich; King George IV having bought very largely in this direction. The English School, especially Gainsborough's and Peter Lelys, is also magnificently represented, and so fully "pictured" are the walls that it would be difficult to add to them with good effect.

I hear that in order to do all honor to the Iveagh Bequest, which is to be shown at the Winter Exhibition of the Royal Academy, of which the opening is fixed for next week, the

Hanging Committee has decided to forego, or at least to modify, their plan of arranging the exhibits in order of date, and to lead off with the Old Masters, instead of with the modern masterpieces, which ordinarily would have been placed before them. The large gallery in which are shown the Royal Portraits and the works of principal Academicians during the Spring shows, will on this occasion be given to the Iveagh pictures; Portraits by J. J. Shannon will virtually fill two of the smaller rooms, and the Watercolor Room will be given over to landscapes by Mark Fisher, while McEvoy, S. J. Solomon, Luke Fildes and others will be honored in the end rooms. So few know Mark Fisher's work intimately that it is probable that this exhibition will place him in a different category from that hitherto assigned him.

The fate of British participation in the International Exhibition of Contemporary Art to be held in Venice each year hangs in the balance, the funds for the purpose having been exhausted in 1926 and the Government having declined to supplement them. A committee has, however, been formed under the chairmanship of Lord Montagu of Beaulieu to put the matter on a more satisfactory basis, for although Sir Joseph Duveen has come forward with characteristic generosity and saved the situation for the immediate present, the prospects for the future need to be fortified. The idea is to raise sufficient money to guarantee each year the erection of a pavilion such as is maintained by the majority of other European nations for the exhibition of their artistic output. It seems strange that it should need private benevolence to achieve what minor nations such as Hungary and Czechoslovakia can secure through their public funds.

Even those who are most critical of the "problem" pictures that the Hon. John Collier still contributes from time to time to the Royal Academy, are glad enough to hail the acquisition by the Tate Gallery of his Portrait of his mother-in-law, who was the wife of Professor Thomas Huxley and the grandmother of the novelist, Aldous Huxley. For not only is Collier at his best in portraiture but the sitter is in herself sufficiently interesting to make it a most acceptable gift. He greatly deprecates the name of "problem picture," especially as applied to his own works which, he explains, propound no problems but merely depict poignant scenes from modern life. That his portrait work is appreciated is evidenced by the fact that no fewer than eight of his portraits now hang in the National Portrait Gallery.

Sir Bertram Mackennal, who has much to his credit in the way of memorials (as well as designs for our coinage), has been given the commission for the Memorial Statue to Lord Curzon of Kedleston. This will be erected in Carlton House Terrace where he lived for many years and in addition to this a plaque will be placed to his memory in Westminster Abbey. Lack of space in the Abbey for extensive memorials has after all its silver lining, for should the statue prove admirable, it is more desirable that it should be seen continually by the passersby than immured between walls that are comparatively seldom entered by the average individual.

The galleries generally are resuming their activities in a few days' time subsequent to the lull after Christmas and I hope in my next letter to be able to tell you various things of interest about their shows.—L. G. S.

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# CHICAGO

John A. Spelman and Leon R. Pescheret are holding an exhibition at the Palette and Chisel club.

Sculpture by Robert Laurent and portraits by Savle Sorin, are on view at the Arts club.

The first exhibition of art objects and other material illustrating the cultures of the various tribes of Madagascar, brought back this month by the Capt. Marshall Field Madagascar expedition, is now open to the public at Field Museum of Natural History it was announced today by D. C. Davies, director of the museum.

The collection of pictures by Munich artists sent over by H. R. H. the Crown Prince of Bavaria and now at the Art Institute is extremely disappointing. These pictures may tell us something about painting in Germany in the days before expressionism, and undoubtedly the younger generation and others who know little about German art may find a certain value to being so informed. However, one questions whether they show German painting of this period at its best.

The sculpture by Alfeo Faggi, one of the eight new exhibitions which opened just after Christmas at the Art Institute, is of unusual quality. Absolutely at odds with what foreign sculptors have shown us recently, it stands by itself. Where they exaggerate, Faggi refines. Where they bulk their subjects in the round Faggi leaves no background for his figure. He wipes away everything material and presents us with the residue, the perfected impression.

At the Institute hang paintings by E. Martin Hennings. There is a group of eight small pictures, which are as near perfect as cut diamonds. Each is a jewel, polished, finished, beautifully done. The larger paintings have a great deal of beauty about them, but they lack sunshine and, in a subtle way, life. They are rather cold and leave the visitor cold.

A large gallery at the Institute is filled with examples of modern German art. Some forty painters from Munich have done their best and it is shown here. There is some very good work here, and much not so good. There is surprisingly little that is odd. Evidently, if one may judge by this exhibition, German artists have thrown over the strange gods of the isms. They are painting again in a straightforward manner, telling a story, realizing a moment, giving us just a scrap of prettiness.

In short there are all sorts of pictures and all sorts of subjects making up this German show. Among the best are some portraits, one very likeable one of a priest to be especially noted, and, in the last long hall of the galleries, a fine mountain scene with the snow white against the black rock where it is cleft, and a particularly cleverly painted still life with a peeled orange, a glass of water and a little bowl of fragrant violets.

Boris Anisfeld has a large room devoted to his paintings. They are somewhat mystical and a little symbolic. Some of them are decorative and some are startling. Among the most notable canvases are a beautiful portrait of a woman in black, an odd portrait of the artist with a sunflower, and a decidedly elusive canvas showing fruit trees in blossom, the white tops being supported underground by bodies wrapped in white robes.

An exhibition of lithographs by members of the Lithograph Class of the Art Institute School, is now being shown in the exhibition room in the school lobby. The work represents modern studies, and is by Davenport Griffin, Theodore Roszak and Kathleen Blackshear.

Many visitors to the Art Institute will remember the whimsical wood carvings made by Carl Hallsthammar, which have been seen at recent exhibitions in the museum. These carvings are small, of a size to rest comfortably on the mantle or shelf and are colored. One such carving entitled "The Singing Brothers," was recently added to



A superb Renaissance bronze by Andrea Riccio, 1470-1532, in perfect state. Height 8½ inches. Certificated by Dr. W. von Bode. On exhibition at the Gallery of P. Jackson Higgs.

ADVT.

the Children's Museum, the gift of Charles H. Worcester. Another, entitled "Devotion," was shown in the American exhibition at the Institute, just closed. This was the representation of two old people of humble circumstance. At the Chicago galleries the lay members are making their selections of prize pictures in the artist members' competitive exhibition. The announcement of the prize winners will not be ready for a week or more. These galleries at 220 North Michigan avenue, maintain a representative showing of painting done in the west and midwest.

John David Brcin will hold a comprehensive showing of his sculpture at the Chicago Galleries association on Jan. 18. This will be the first "one-man" exhibition of sculpture at these galleries.

Native themes are to be found in the Provincetown fisherfolk pictures by Charles W. Hawthorne at the Art Institute.

The sea and its rulers; the captains, first mates, and cooks; the fishermen, the wives on shore; the children putting the lamp in the window; an epic of valor to the Atlantic seaboard—Hawthorne does these subjects over and over. Back of his portraits of sailors loom dark skies, shadowed and crossed by suggested sails, weather-beaten and worn by winds. Back of his "Captain's Wife," a sadly confident woman in widow's black, a sail is half-realized.

Altogether, the impression is one of force, of true Americanism, of sincere craftsmanship. The paintings do not particularly inspire one, do not at all bore one, but do immensely interest one. Here, you feel, is a painter doing for us what some of our writers are doing today—putting the American character and characteristics upon legible pages. Here is a spokesman for the simple man.

cumstance, the woman with a large bible across her lap, reading to her hard-working, gallused husband who sits beside her, one arm thrown protectively about her shoulders and the other holding a pipe which he thoughtfully smokes as he listens to the holy word. Mr. Hallsthammar does this sort of thing most skillfully and with a sense of humor that is highly diverting. Admirers of his work will be pleased to note that an exhibition of his wood carvings will be given at the Art Institute, in the Children's gallery, from January 6 to February 28.

## SAN FRANCISCO

A group show at the Beaux Arts Galerie was held until the 31st of December.

The surprise of the exhibit was the work Smith O'Brien brought back from his European trip.

Other exhibitors were Maynard Dixon, Otis Oldfield, Lucien Labaudt, Helen K. Forbes, Frank Van Sloun, Gertrude Partington Albright, John Tufts, Florence Ingalsbe Tufts, Rowena Meeks Abdy, H. Nelson Poole, Ina Perham, Robert Howard, Guest Wickson, Marian Simpson, Samuel Sutter and Charles Stafford Duncan.

Etchings by H. Nelson Poole and by Gottardo Piazzoni, and drawings by Maynard Dixon were also on exhibition.

At the East West Gallery of Fine Arts, of the Women's Building, Sutter and Mason, a group of art work was recently assembled by the director of the gallery, Mildred Taylor. Well known artists are participating as well as young painters and sculptors. There were landscapes, figure compositions, still life studies. There were drawings by draughtsmen of note. Each exhibitor sent a large and several small pictures. Part of the group was shown on the walls, the rest in portfolios. The wall exhibit was changed several times during the show.

Among the contributors were Gertrude Partington Albright, H. Oliver Albright, Rinaldo Cuneo, Ray Boynton, Helen K. Forbes, Lucien Labaudt, Philip Lewis, Otis Oldfield, Ina Perham, Lucy V. Pierce, H. Nelson Poole, Marian Simpson, Florence Alston Swift and others. From the Modern Gallery, there will be Ruth Cravath, Conway Davies, Parker Hall, John Howard, Adeline Kent, Jacques Schnier, and many others, since most of the group will participate in the exhibit. There will also be work by Armin Hansen, Peter Ilyn, Blanding Sloan, William Watts, John O'Shea, August Gay, Lucretia Van Horn, V. de Mari, J. E. Gerrity, William Clapp, Valenti Angelo, Howard Simon, H. A. Wolf, Edward Hagedorn, Magnus Arnason, M. Sandoma, J. Stanley Wood, Sergey Scherbakoff, Smith O'Brien, Eugene Neuhaus, Charles Stafford Duncan and Ruth Armer.

The present exhibition of modern art at the Legion of Honor Palace will continue only until January 6. Before its conclusion the Seventh International Water Color Circuit Exhibition will appear at the museum and will continue until January 22.

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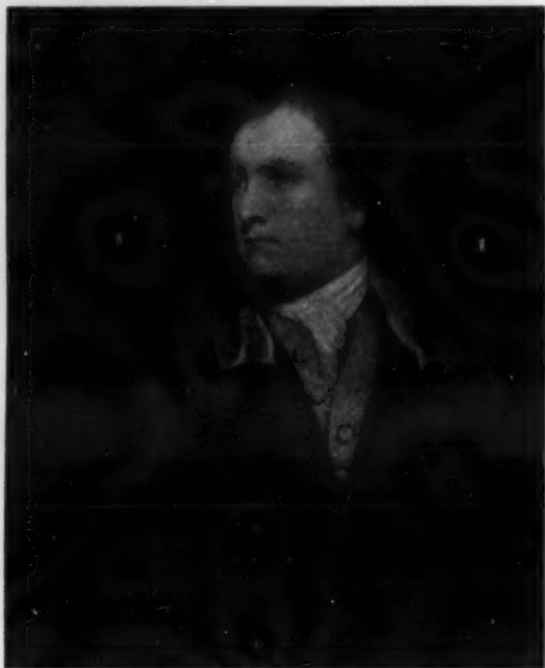
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### INDIANAPOLIS

Despite the fact that many of the paintings hung in the forty-third annual exhibition of oils by contemporary American artists at the John Herron Art Institute are old war horses of the galleries, the display is representative and well-balanced. In previous years a few better canvases have been shown. Three or four paintings at times have comprised the sum total of the work worth enjoying and studying. This year a better average is attained. There is no outstanding canvas, but there are at least ten that have certain areas where beautiful craftsmanship has been applied.

This yearly exhibition might be made important with a little assistance from the art patrons of Indianapolis. The fault that it is not better than it usually is does not lie at the door of the personnel of the institute. They have written countless letters to artists imploring them for their love of art, their love of fair play, their mercy, to send to Indianapolis a good example of their work. The letters can not offer any enticing inducements, for no awards are distributed and no pictures are bought except those rare ones looked upon with favor by the Friends of American Art. As a result the institute has long been regarded as a sort of public warehouse for excellent second-rate work. The remedy lies either in discovering sufficient funds to provide for a doubtful prize system or in organizing a sales force that might find abiding homes for some of the paintings. If a few hundred dollars in awards were raised it might be of interest to see what jurying a group of Indiana artists would do for contributing associates from without the state.

Undoubtedly the most noticeable weak-

ness in the present display is the lack of driving force in the paintings. Many of the canvases give the impressions of having been worked out inch by inch with no preceding plan. In some cases no efforts have been made to place planes in proper relationship, to keep values within the range of reason, or to touch any lasting compositional arrangements. Such pictures as "The Mountain Man" (16) by Herbert Dunton, "On the Delaware" (22) by Daniel Garber, and "November's Golden Sun, Norway" (41) by W. H. Singer are examples in which the problem, monsterlike, has run off with the artist or devoured him. They were painted to attract the attention of those who love to dwell in the marble halls of museums and galleries and who have acquired the bad habit of allowing their emotions to sweep like the wind over the surface of objects. If any one cares to challenge such work the canvas crumples before the eye probing for perspective, mass, or color relation.

\*\*\*

Renee Barnes is holding her first exhibition at the Pettis gallery. The degree of ability shown, taking into consideration the fact that Mrs. Barnes has been painting seriously for only three years, is worthy of respect. Her efforts toward good craftsmanship have encompassed many of the fundamentals, but her canvases, taken together, lack the nuance and freshness acquired only through continued effort. Mrs. Barnes has the painter's love of pigment, a sense of discrimination in the choice of subject and a keen determination to succeed, but her pictures are still in the experimental stage.

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the Art Association held a reception to the public at The John Herron Art Institute to celebrate the opening of the Forty-third Annual Exhibition of Oil Paintings by Contemporary American Artists. The American Annual is the season's most interesting event at the Museum. This year the Art Association has observed its original custom of issuing invitations for paintings to a selected group of artists who are recognized leaders in their several fields, or who have come into prominence by winning awards and honors in late exhibitions of importance. Care was taken to choose as far as possible artists whose work has not been shown here recently. For nine years including last year, a group of American oils was sent to Indianapolis from Chicago at the close of the Chicago Annual. Only a small section came here, other divisions going to other parts of the middle west. Good exhibitions were provided in this way, but there is no doubt that a more uniform grade of excellence is possible through the channel of individual invitation. Paintings of wide diversity in conception and technique are found in the present display—academically reserved portraits, arresting landscapes in the brilliant modern manner, interiors of gracious charm, colorful still life and decorations rich in intricate pattern. These are skillfully hung in agreeable relation to each other and they compose a showing with elements of interest for every type of taste.

One of the paintings in the new exhibition, "On the Terrace," by Cecilia Beaux, is a delightful portrait of a lady in a deep yellow brocaded gown, seated on a terrace with a dark landscape behind her. This fine piece of work, impressive even in its size, has been widely exhibited both in this country and abroad, and has assisted in establishing Miss Beaux as an artist of international fame. A splendid marine represents Frederick Waugh, and there are still life studies of special excellence by Dines Carlson, Hugh Breckenridge and Kathryn Cherry. Among the moderns are canvases by George Biddle, Charles Burchfield and Bernard Karfiol.

### OMAHA

Of especial interest will be the exhibition of the 50 most important prints of the year 1927, representing the finest work of their kind exhibited during that period. Such a selection is made each year by two committees, 25 prints being chosen from the modern school and 25 from the conservative school. The 1927 collection is expected to arouse a great deal of interest.

In addition to the "50 best," the January exhibit will contain 29 prints by John Taylor Arms, leader in the conservative school. Mr. Arms has won high honors for a number of years by his masterful etchings and drawings. During 1927 he had the best prints in the Salmagundi club show in New York and won the coveted National Arts club prize.

A third part of the exhibition will be a collection of prints by Czechoslovakian artists.

Seven prints by Della Todros, a young Chicago artist, form a part of the exhibition now on view.

The fifth part is supplied by the division of graphic arts, United States National Museum, under the direction of the Smithsonian Institution. It brings to Omaha from the national capital a graphic lesson in the making of etchings, aquatints, lithographs and other prints. The processes are described in the exhibit and examples of each form are shown with tools and materials.

### CLEVELAND

The January exhibition now on at the Women's City Club offers paintings by the very greatest of modern masters, owned by members of the club. Rockwell Kent, Vlaminck, Matisse, Cezanne, Bakst, David, Utrillo, Arthur B. Davies, Rorick, and Webster are a few of the artists represented. Oils, water colors and prints are being shown.

\*\*\*

The Memorial Exhibition of paintings by A. P. Ryder, Thomas Eakins and J. Alden Weir is still in Gallery IX. A special exhibition of paintings of the Alps by Albert Gos is in Gallery X and an exhibition of painted and printed fabrics, in the Textile Study Room.

\*\*\*

At Lindner's Little Gallery is an exhibition of the work of Lawrence Blazey.



# NEW ORLEANS

There are thirty-six canvases on the walls of the Arts and Crafts Club Gallery; all by painters of "our own United States," the majority of them landscape painters. This exhibit is presented under the auspices of the Associated Dealers in American Paintings. So, in the exhibit, one finds such names as Joseph Pennell, E. W. Redfield, Arthur H. Davies, Maurice Pendergast, Leon Gaspard, Stanley W. Woodward, Maurice Fromkes, George Luks, William Ritschel, Gifford Beal, Roy Brown, Frank W. Bensen, John Whorf, John F. Carlson, Charles B. Davis and so on.

The watercolors particularly are of outstanding merit—"Fishing," by Frank Bensen, the noted etcher, is one of quiet beauty and delightful color. "Long Light," by Joseph Pennell, is another small sunset scene in watercolor. Perhaps the most strikingly beautiful paintings are the two large watercolors by John Whorf.

There is an oil painting by Maurice Fromkes, whose work has been seen before in New Orleans. The artist has thoroughly studied the figures, so full of character, which he shows in some 30 canvases, all of which are a joy to lovers of beautiful and free painting.

"Autumn," by Arthur B. Davies, is what one would expect from one who is regarded as one of the greatest contemporary American painters. "Winter Hickories," by John F. Carlson, Secession, Ltd., opened recently in the courtyard of 1008 North Dearborn street, under the guiding spirit of two architects, Harold Warner of the decorative arts department of the Art Institute, who is serving as adviser, and Robert Switzer, who is designer. The new decorative arts are to be seen in a complete modern setting, which includes the architectural features of the room as well as the furniture. Mr. Switzer has designed all the furniture which he had made in Chicago by an old German cabinet-maker. It ranges all the way from a simple dining room set of stained birch of almost classic refinement, to a huge bizarre cupboard with cubistic doors in reds, blues, and blacks, and all sorts of shelves on which have been placed the new geometric shapes in pottery—the whole a starting creation which certainly does not suffer from undue simplicity.

Another shop devoted to modern decorative arts is the Swedish Arts and Crafts at 163 East Ohio street, which has been established as permanent headquarters in this country for the various Swedish art societies and industrial art



"NATURE" By E. B. L. BATCHELDER  
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factories headed by Director Paulsen of Sweden. Tage Palm and John Sjuneson are the Chicago representatives and it is their plan to show here art products of the same artistic quality as those which were so enthusiastically received at the Metropolitan museum and our own Art Institute. Though new life has been injected by Swedish artists into their glasswares and rugs, there is nothing disturbing about them and there is no decided break as a rule with our past. The new rugs at the Swedish Arts and Crafts, some of which have been designed by Malmsten, the furniture designer, are particularly beautiful. They have a very personal and fresh accent of color.

Swedish craftsmen, too, have done much to revive the use of pewter, giving to it a charming rustic turn.

## DETROIT

Mrs. Jane C. Stanley has brought her water colors to the John Hanna Galleries for a month's exhibition.

The sketches which she is showing are for the most part the results of several months of travel in Europe and are unusual views of Lake Garda, the inner courts of Venetian Palaces, houses in the Azores and mountain scenes.

More than 800 entries were sent to the Detroit Institute of Arts last week, almost 200 more than ever before received for a Michigan show. Only about 250 of these paintings, drawings and etchings, and about 25 pieces of sculpture escaped the disapproval of the jury.

The Scarab Gold Medal with cash award, goes to a still-life by Gordon Hake.

The picture stands up under thoughtful analysis. In the first place, it is consistent throughout. It seeks to achieve a sense of reality, of exactness, of the thing itself, and it succeeds in this. It deals with reality, not an emotional state and its tonality, of cold gray blues and greens, its rigid architectural structure, its general sense of exactness bears this out.

Two other awards stand out as eminently satisfactory and fitting. They are the Mrs. Neville Walker Memorial prize for the best water color, which goes to Jean Paul Slusser for "People's Houses," and the Helbig sculpture prize awarded to Victor V. Slocum.

The sculpture prize of \$25 offered by Mrs. August Helbig directs our attention to another outstanding achievement. This goes to Victor V. Slocum, of Dexter, Mich., for a portrait bust. Mr. Slocum also offers an equally interesting "portrait" of Chanticleer.

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The Mrs. Herbert C. Monro prize of \$100 goes to Armin Seiffert for Figures in Composition. The Frederick Zeigen \$50 gold award to Phil Sawyer for his portrait of Norman Conger, the Clara E. Dyar prize of \$50 to Charles A. Barker for Excavations, and the Boulevardier Prize of \$50 for the best modern painting to Rogers P. Davis for his painting of Senora D.

Several local artists were represented in the recent exhibition of oils, water-colors, etchings and drawings at the Monk studio. Jacob Reiss had several small landscapes and marines, Anna Thorne a large group of water-color and oil sketches, Hoyt Hill several etchings, and Dr. Helene White was represented by two large studies of chrysanthemums, as well as a number of smaller flower pieces.

Two exhibitions of paintings at the Detroit Institute of Arts drew large

crowds during the past week. One was the first local showing by Samuel Halpert, instructor of painting at the art school of the Society of Arts and Crafts. The other is from the private collection of Ralph H. Booth, president of the city arts commission.

The pictures selected from Mr. Booth's collection covered a wide range, beginning with early German and Italian and ending with Cezanne and Gauguin. Outstanding for its high coloring and the robust handling characteristic of his school, Jacob Jordeans' "Holy Family" was a dominant canvas, while in the "Madonna and Child" by Tintoretto the fine drawing and glowing golden tones of this master were excellently displayed.

Among the moderns in the group there was a fascinating landscape by Cezanne in cool blues and greens, an excellent Tahitian scene by Gauguin, and two of his exotic flower studies.

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### MEMPHIS

The collection from the Group of American Painters of Paris secured through the courtesy of Gale Turnbull, has arrived and is now declaring the realities of modern art in Memphis.

The artists composing this group are all of them well known to the art world of Paris.

The sympathy which they have found in Paris for themselves and their work is the reason which has inspired them to form this group, which they hope may be the means of presenting the work of other American painters to the art world of Paris and of presenting the work of French painters to America. The diversity of tendency in the work of these men will give a good idea of the eclecticism of the modern school of American painting and of its importance in the art world of today.

They have passed the stage of experiments and searching and their work gives an impression of confidence and capability which has given to their exhibition a perfect and extremely interesting harmony and an extraordinary sense of balance.

Frieske's "At the Spring," one of the paintings from his group entitled "Memories of Florida," a majestic canvas by Rockwell Kent, one of his two paintings of "Tierra del Fuego," Gale Turnbull's "The Little Fight Club, Paris."

The "Village Street," by Oliver Chaffee, flower studies by W. J. Glackens and H. C. Lee's "Pins et boureaux" are among the most interesting things in the show.

Alfred Maurer's "Flowers" and "Maple Tree," paintings by Charles Thorndike, Myron C. Nutting, Clinton O'Callahan, Jules Pascin, Kenneth Hays Miller, Harold English, O. Gieberich all have something fine and new to impart.

Two unusual exhibitions have been secured for this month from the Art Center of New York City. One is the Cizek exhibition of work by Viennese children, heralded as a most ingratiating and interesting show. The other is the series of designs and water colors by the famous Russian artist, Leon Bakst, whose costume designs and sets have been outstanding in that field of modern art.

The Yamanaka collection of Chinese objects d'art promises a fine display of Oriental work.

### PHILADELPHIA

Four Philadelphia artists, Yarnall Abbott, Richard Blossom Farley, Luigi Spizzirri and Ralph Taylor, make a brave showing in the joint exhibition they are now holding in the gallery of the Art Club.

The Art Alliance announces a series of highly interesting exhibitions for January. The present exhibition is a display of paintings by W. L. Lathrop, the well-known landscapist, and dean of the Delaware Valley group of painters, and of pictures by Martha Walter, who won the gold medal of the Fellowship of the Pennsylvania Academy of Fine Arts in 1923 and who recently has been gathering material in North Africa and Spain.

Later on, there will be a display of wood cuts by Gordon Craig, of London.

Visitors to the Print Club, No. 1614 Latimer street, during the present fortnight will have an opportunity of seeing the annual traveling exhibition organized by the American Institute of Graphic Arts known as "Fifty Prints of the Year."

There is also on view at the Print Club a collection of prints and ancient maps constituting the collection of J. Monroe Thornigton. The maps, which are highly decorative in their ornamentation and in their color combinations, date from the Sixteenth century; the prints, chiefly Alpine views in colors, represent work of the early Nineteenth century.

### NEW HAVEN

The 20th annual exhibition of the New Haven Paint and Clay Club which is open at the main Public Library, is a smaller show than usual.

Some examples of out-of-doors artists are on the walls in addition to works of resident painters, among them Guy Wiggins, Leith-Ross and Russell Cheney.

The following New Haven artists are among those who have sent pictures: Ruth Adt, Jean K. Barhydt, Hannah

Benson, Mabel D. Bradley, Channing Cabot, Ruth M. Cogswell, Anna H. Pierce, Harriet Roosevelt Richards, Ethel B. Schiffer, Frederick Sexton, Minna Walker Smith, H. M. Luquiens, Margaret Monrad, John Niemeyer, E. R. Ostrofsky, Edith Rowe, Theo Diedricksen, John I. H. Downes, Suzanne Silvercruys Farnam, Dorothy Groves, Armin Hemberger, Ellen Wales Hutchison and John D. Whiting.

The sculpture section is but a small showing in which the modelling of Suzanne S. Farnam and Nanna Bryant stands out.

### MILWAUKEE

Three paintings by Monet, representing as many periods in the life of the pioneer in broken color; three by Sisley, also standing for three phases of his work; two by Pissarro and others by Degas, Renoir, Morisot and Gauguin are now to be seen at the Art Institute.

Mrs. Lyman G. Bournique's collection of rare French fans of the reigns of Louis XIV, Louis XV and Louis XVI, will be on display at the Art institute until the end of the month as a part of its exhibition of decorative arts.

A group of paintings by artists of the Flemish, Dutch and German schools of the sixteenth and seventeenth centuries has been loaned to the Art institute by Mr. Carl Mechel. The portrait of Martin Luther by Lucas Cranach, the elder, was for centuries the property of an order of Free Masons in Saxony, and came into the possession of Mr. Mechel last year. It is authenticated by noted experts in Germany.

Another old master painting is Van der Venne's "Pleasant Musicians," an example of the Flemish school of 1640. The third is an Italian landscape by Johannes Glauber, surnamed Polydor, and the fourth is a portrait of a youth by an unknown artist, considered the work of a master of the Dutch school about 1640.

### ROCHESTER

The Danish National Exhibition of Paintings, Sculpture and Applied Arts was opened on January 6th at The Memorial Art Gallery, Rochester, New York by Consul-General Georg Bech and Mrs. Bech to a public which has been both unusually numerous and enthusiastic in attendance.

Five galleries are devoted to the exhibition: two to paintings and sculpture, one to photographs of contemporary Danish architecture and two to the applied arts, silver and pewter ware by Jensen, Michelsen, Nielsen, Andersen and Wollhagen, stoneware by Hjorth, ceramics by Kahler, glazed metalware by Gross and Christensen, peasant hand-weavings, bookbindings and an extensive display of Copenhagen porcelain by Bing and Grondahl.

The exhibition, which was opened in November at the Brooklyn Museum and is later to visit a number of American art museums, was assembled by a notable official committee in Denmark for the purpose of presenting her national culture through the medium of art to the people of America.

### OAKLAND

In direct contrast to the art of William Merritt Chase that was shown at the Oakland Art Gallery during December, comes the exhibit of thirty European modernists that is now showing in the Oakland gallery.

This collection has been exhibited in the Los Angeles Museum. It was collected by Mme. Galka E. Scheyer, who loaned some of the work from her own collection.

The artists represented are from the modernist schools of France, Germany, Russia, Austria and England. They include Gauguin, Matisse, Picasso, Maillol, Derain, Kandinsky and Vlaminck of France; Emil Nodde Lembruck, Franc Marc, Klee and Feinminger of Germany; Archipenko and Jawlensky, father and son, of Russia, and Gordon Craig of England.

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# MINNEAPOLIS

There is an interesting study in contrasts for the gallery goer in two exhibitions now showing in Minneapolis. One is the group of paintings by American artists, annually shown at the Institute of Arts, whence it comes from a larger and more inclusive exhibition at the Chicago Art Institute, and the other, a group of Russian modernists, which Paul Gaulois has brought to Mabel Ulrich's bookshop.

The American pictures represent the sober, conservative product of experienced brushmen, bent on producing workmanlike pictures in the tradition. There are flashes of modernism here and there, but they are negligible. The Russians are all fauves, "wild men," impetuous souls intent upon creating something that has never been seen before under the sun.

Among the artists represented at the institute are: Leopold Seyffert, Ross E. Moffett, Adolph Borie, Walter Ufer, Macena Barton, William Auerbach-Levy and Mabel K. ay. The Russians at Mabel Ulrich's book shop are: David Burlin, Nicolai Vasilief, Nicolai Cickowsky, Kostini and Marc Chagall.

# CHICAGO

An example of the joyousness of the Russian, as a contrast to the unhappy condition most of them are in, is to be seen in the paintings of Serge Sudyaykin now in the Art Institute. Here we have the brilliant, pictorial representation of an imaginative and happy land, filled with sparkling life and beautiful color—a dreamland, a fairyland, if you will—but nevertheless a land and a life to be longed for and contentedly lived.

In an adjoining gallery at the Art Institute the work of another well-known Russian painter is also shown—that of Boris Anisfeld. Mr. Anisfeld is a "modernist" and his canvases are strong and powerful in design and in the working out of forms in brilliant color. An air of the mysticism of Russia hangs about these paintings of Anisfeld's.

Of a totally different sort are the paintings of our late fellow townsman, Oliver Dennett Grover. They are different in viewpoint, in design, in color and in spirit. We might say that they are realism made beautiful and poetic by the hand of a master craftsman who knows his colors.

And there are the paintings by E. Martin Hennings, another Chicago artist, in the next gallery, which must be considered as a faithful record of what he has observed and caught with his brush on his recent tour of Southern Europe. To these paintings, Mr. Hennings has brought the American outlook, which is one of sanity and optimism, for the pictures are done with superb draughtsmanship and with the bright sunshine of Spain and Italy abundantly realized. The works of Charles W. Hawthorne, in the first large gallery, have proven a revelation to many visitors. The quality of craftsmanship and the ability of this artist to paint character into his figure studies, and his moulding of masses of color into beautiful but strong patterns, stamps Hawthorne as one of the outstanding American painters of today. Of the paintings of Ernest L. Blumenschein, it must be said that he is doing much to bring to Americans the realization of the wealth of material that exists in their own great West. This painter's canvases have much in them besides the faithful presentation of the landscape and of the Indian types of New Mexico. They contain an imaginative, spiritual quality that is suggestive of infinite possibilities for our American painters. Victor Higgins, in many of his canvases, also shows this quality.

# SAN FRANCISCO

The formal opening of the Pacific Coast branch of the Persian Art Center was held recently. Dr. Ali-Kuli Khan, founder of the center, has brought many of his art treasures from the collection exhibited in New York for the opening here. He has arranged the ancient miniatures, tapestries and illuminated manuscripts against a background of authentic Persian art. Much of the opening exhibit will be retained here for a permanent exhibit to which there will be added various outstanding examples of Persian art from time to time.

The Modern Gallery has opened its 1928 season with an exhibition of the work of Matthias Barnes.

Drawings and paintings by Mexican artists are being shown in the Gallery Beaux Arts following the group showing of small paintings and black and whites.

Beatrice Judd Ryan, director of the Beaux Arts, who was the first to bring such a group of work to the gallery, also been instrumental in introducing the work of Pacheco, Xavier Guerrero, Orozco and Jean Charlot in this exhibit. The exhibit also includes the work of Emily Edwards of San Antonio, who has been working in Chicomucac in close contact with the Mexican artists.

The exhibit of Chinese paintings collected by Dr. Kiang Kang-hu, is being held in the East-West Gallery the last three weeks in January.

The present showing of the work of Western artists at the East-West Gallery includes among the recent additions two paintings in tempora by Valere de Mari, a painting of "Telegraph Hill" by Matthew Barnes and a small piece of sculpture in green-blue porcelain called "Prayer" by Sargent Johnson. This exhibit has been more than enthusiastically received and has been lauded as quite the best showing yet held at the East-West Gallery. Its financial success has been gratifying to those testing their theory that people would respond to art offered on a divided payment plan.

Among the paintings and drawings already sold under the East-West budget plan is the work of Armin Hansen, Lucretia Van Horn, Jacques Schrier, Rinaldo Cuneo, Valere de Mari, John Winkler, Yun, Isabel Percy West, Edward Hagedorn, Ralph Chesse, H. Nelson Poole, Phillips Lewis, Blanding Sloan, Ruth Cravath and John Howard.

# WASHINGTON

Alyn Williams, for many years president of the Royal Society of Miniature Painters of London, and a member of the Pennsylvania Society of Miniature Painters, has an exhibition of his recent work at the Dunthorne Galleries. Among the works is Mr. Williams' miniature of Mussolini. Mr. Williams in his work follows the English style, painting smoothly, minutely and most frequently with transparent color, allowing the tint of the ivory to serve as a base.

The exhibition of etchings by Philip H. Giddens is being held simultaneously with the Williams exhibition at the Dunthorne Galleries. Mr. Giddens employs exceptionally large plates. His style is individualistic, more Italian than French or English, and not a little reminiscent of Piranesi.

The Washington Water Color Club will hold its annual exhibition in the National Gallery of Art in April. Meanwhile the club is holding an exhibition in Macon, Georgia.

# CAMBRIDGE

A loan exhibition of paintings by Arthur Pope, Professor of Fine Arts, Harvard University, is now being shown at the Fogg Museum. The paintings are chiefly landscapes done in water color—Alpine peaks and glaciers, the Highlands of Scotland, Devon and Cornwall, and scenes in the White Mountains and along the New England coast. A few experiments in oil on paper are also shown.

An exhibition of the Museum's collection of water colors by American artists has been arranged in the water-color gallery. Macknight, Homer, Sargent, Preston Dickinson, Edward Hopper, George H. Halliwell, Charles Hopkinson, Demuth, Marion Monks Chase, and Susan Bradley are represented. Many of the pictures are recent acquisitions, added to the collection during the past year through purchase or gift.

A number of the Fogg Museum Notes has just been issued containing articles by A. Kingsley Porter and Chandler Rathfon Post of the Harvard Fine Arts Department, and by Walter Read Hovey of the University of Pittsburgh.

# WORCESTER

A mural panel of important size—some ten feet in height by six in width, by Hubert Robert, has been presented to the Worcester Art Museum by Mr. Theodore T. Ellis of Worcester. The subject is a shipwreck in a tempestuous sea at the foot of tall cliffs crowned by a castle. On the foreground rocks is a dramatic group of figures, while through a gap in the formation above are seen others. The painting is executed with Robert's usual integrity and more than his customary movement. It was painted for Baron de Waldman for his Chateau de Levis, was exhibited at the Landscape Exhibition in Paris in 1925, and was purchased at Christie's in 1926.

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# EXHIBITION CALENDAR

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Ashton F. Wilson, paintings of Europe and New York by Carl Brandein, and landscapes and oils by Eloisa Schwab, until January 31.

Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Augustus E. John, A.R.A., until February 4.

Arden Gallery, 460 Park Ave.—Exhibition of American portraits of the XVIIIth and XIXth centuries until February 8.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic. Exhibition of water colors by Florence Robinson until January 28.

Babcock Galleries, 5 East 57th Street—Exhibition of recent paintings by Jere R. Wickwire until January 28.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Tenth Annual Exhibition of the Brooklyn Society of Miniature Painters until February 13. Twenty-sixth International Exhibition of Paintings from the Carnegie Institute, Pittsburgh, until February 19.

Brummer Gallery, 27 East 57th St.—Works of art.

Butler Galleries, 116 E. 57th St.—Exhibition of sporting prints and decorative paintings until January 31.

Daniel Gallery, 600 Madison Ave.—Retrospective exhibition of ten American painters until February 25.

De Hauke Galleries, 3 East 51st St.—Modern paintings, water colors, drawings and decorative art.

Down Town Gallery, 113 West 13th St.—Exhibition of American Landscapes from Inness to Weber, January 24 to February 12.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Exhibition of paintings by Ramon and Valentin Zubizarre until January 31.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by Mrs. Mary E. Dignan until January 28.

Ehrich Galleries, 36 E. 57th St.—Exhibition of Adirondack landscapes by James N. Rosenberg until February 3.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Exhibition of paintings by Olive Rush until February 2.

Gainsborough Galleries, 222 Central Park South—Exhibition of paintings of Northern Spain by Evaristo Valle until January 31.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of sculpture by Boris Lovet-Lorski until January 28, eight mural paintings by Eugene Savage, pastoral landscapes by G. Glenn Newell and sculpture by Evelyn Beatrice Longman, N.A., until January 31.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of paintings by Elise Maclet.

Holt Gallery, 630 Lexington Ave.—Exhibition of oil paintings by Lillian A. Lovell from January 25 to February 8.

Intimate Gallery, Room 303, Anderson Galleries, 489 Park Ave.—Exhibition of paintings by Georgia O'Keeffe until February 27.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by Levon West during January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Keppel Galleries, 16 E. 57th St.—Exhibition of drawings by contemporary artists until February 18.

Kleinberger Galleries, 12 E. 54th St.—Ancient paintings.

Kleykamp Galleries, 3-5 E. 54th St.—Chinese works of art.

Knoedler Galleries, 14 E. 57th St.—Exhibition of etchings, engravings and wood cuts of the XVth and XVIth centuries until January 28.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by S. J. Peploe until February 3.

John Levy Galleries, 599 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Exhibition of French silver by Leparra until January 21.

Macbeth Gallery, 15 E. 57th St.—XXIXth Annual exhibition by The American Society of Miniature Painters from January 24 to February 6; paintings of Santa Fé by Walter Ufer, N.A., and water colors by John Lavalle from January 24 to February 13.

Dulcie McCullough, 53 East 55th Street—French Provincial Furniture.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. & Fifth Ave.—Special exhibition of German and Dutch glass. Toiles de Jouy and prints through the month.

H. Michaelyan, Inc., 20 W. 47th St.—Oriental rugs, antique tapestries.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings by Dewitt Parshall, N. A., and Douglass Parshall, A.N.A., until January 28.

Montross Gallery, 26 E. 56th St.—Exhibition of pottery by H. Varnum Poor, until January 28.

National Society of Women Painters and Sculptors, 17 East 62nd St.—General exhibition.

New Art Circle, 35 West 57th St.—Exhibition of paintings by "The Islanders" a group of 12 young Americans, until February 7.

New Gallery, 600 Madison Ave.—Exhibition of paintings and water colors by Christine Chambers.

Newhouse Gallery, 724 Fifth Ave.—Exhibition of American and foreign paintings.

Opportunity Gallery, 65 East 56th St.—Fourth exhibition of works selected by Rockwell Kent until February 11.

Potter's Shop, 755 Madison Avenue—Exhibition of Sculpture in terracotta until February 1.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings and water colors by Alan Tucker from January 23 to February 6.

Ralston Galleries, 730 Fifth Ave.—Old masters.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of drawings by Maurice Sterne from January 21 to February 5.

Schwartz Galleries, 517 Madison Ave.—Exhibition of fine prints through January.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st Street—Ancient paintings, tapestries and furniture; also exhibition of paintings by Raymond Woog, until February 4.

Messrs. Arnold Seligman, Rey & Co., Inc., 11 E. 52nd St.—Works of art.

Marie Sterner Gallery, 9 E. 57th St.—Exhibition of portraits by Ingres, David, Chardin and others.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Giorgio de Chirico from January 23 to February 11.

Van Diemen, 21 East 57th St.—Paintings by old masters. Portraits by Raeburn, Hoppner and Gainsborough.

Vernay Galleries, 19 E. 54th St.—January 23. Recently completed collection of Jacobean, Queen Anne and Chippendale furniture. Early English furniture, silver, porcelains, prints.

Weyhe Gallery, 794 Lexington Ave.—Thirteen drawings by Pascin from January 23 to February 4.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings by Cezanne and modern European sculpture, until February 1.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of important masters.

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